

Lelio oder Die Rückkehr ins Leben.

Lyrisches Monodrama.

Deutsche Übersetzung von Peter Cornelius, revidirt von Felix Weingartner.

Lelio ou le Retour à la vie.

Monodrame lyrique.

Paroles de Hector Berlioz.

Lelio, or The Return to Life.

Lyric Monodrama.

English Translation by John Bernhoff.

Seinem Sohne **Louis Berlioz** gewidmet.

H. Berlioz, Op. 14^b.

Personnages réels.

Lelio, compositeur de musique.
Musiciens, Choristes, Amis et Élèves de
Lelio.

Personnages fictifs.

Horatio, ami de Lelio.
Un Capitaine de Brigands.
Brigands, Spectres.

Note.

Cet ouvrage doit être entendu immédiatement après la Symphonie Fantastique, dont il est la fin et le complément. L'orchestre, le chœur et les chanteurs invisibles doivent être placés sur le théâtre, derrière la toile. L'acteur parle et agit seul sur l'avant-scène. A la fin du dernier monologue il sort, et le rideau, se levant, laisse à découvert tous les exécutants pour le Final.

En conséquence, un plancher devra être établi au-dessus de l'endroit ordinairement occupé dans les théâtres par l'orchestre.

Le rôle de Lelio exige un Acteur habile, non chanteur. Il faut en outre un Ténor pour la Ballade, un autre Ténor pour le Chant de bonheur, et un Baryton énergique pour le capitaine de brigands.



Wirkliche Personen.

Lelio, Componist.
Musiker, Choristen, Freunde und Schüler von
Lelio.

Fingirte Personen.

Horatio, Freund des Lelio.
Ein Räuberhauptmann.
Räuber, Geister.

Anmerkung.

Dieses Werk muss unmittelbar nach der phantastischen Symphonie aufgeführt werden, deren Anhang und Schluss es bildet. Das Orchester, der Chor und die unsichtbaren Sänger müssen sich auf der Bühne hinter dem Vorhang befinden, während der Schauspieler allein im Proscaenium handelt und spricht. Bei seinem Abgang am Schluss des letzten Monologs erhebt sich der Vorhang und macht sämtliche Mitwirkende des Finale sichtbar.

Demnach muss der vom Theaterorchester gewöhnlich eingenommene Raum mit einem Bretterboden bedeckt werden.

Zur Rolle des Lelio bedarf es eines ausgezeichneten Darstellers, ausserdem eines Tenors für die Ballade, eines anderen Tenors für die Hymne des Glückes und eines kräftigen Bariton für den Räuberhauptmann.

Real Persons.

Lelio, Composer.
Musicians, Choristers, Friends and Pupils of
Lelio.

Fictitious Persons.

Horatio, Friend to Lelio.
A Brigand-chief.
Brigands, Ghosts.

Remark.

This work should be performed immediately after the Fantastic Symphony, which indeed it supplements and concludes. The invisible orchestra, chorus and singers are to be placed on the stage, behind the curtain. The actor alone speaks and acts upon the stage in front of the scenes. Upon his exit, at the conclusion of the last monologue, the curtain rises and reveals all those taking part in the finale.

Consequently, the space usually occupied by the orchestra must be covered over with a flooring.

The part of Lelio requires a first-rate dramatic actor, not a singer. One tenor is needed for the ballad, another tenor to sing the song of bliss, and a powerful baritone for the part of the brigand-chief.



Lelio, encore faible et chancelant.

(Il entre par l'un des côtés de l'avant-scène.)

Dieu! je vis encore.... Il est donc vrai, la vie comme un serpent s'est glissée dans mon cœur pour le déchirer de nouveau.... Mais si ce perfide poison a trompé mon désespoir, comment ai-je pu résister à un pareil songe?.... Comment n'ai-je pas été brisé par les étreintes horribles de la main de fer qui m'avait saisi?.... Ce supplice, ces juges, ces bourreaux, ces soldats, les clameurs de cette populace, ces pas graves et cadencés tombant sur mon cœur comme des marteaux de Cyclopes..... Et l'inexorable mélodie retentissant à mon oreille jusque dans ce léthargique sommeil, pour me rappeler son image effacée et raviver la souffrance endormie....

La voir, l'entendre, elle! elle!.... ses traits nobles et gracieux défigurés par une ironie affreuse, sa douce voix changée en hurlement de Bacchante, puis ces cloches, ce chant de mort religieux et impie, funèbre et burlesque, emprunté à l'Eglise par l'Enfer pour une insultante parodie!.... Et, encore elle, toujours elle, avec son inexplicable sourire, conduisant la ronde infernale autour de mon tombeau!....

Quelle nuit! au milieu de ces tortures j'ai dû pousser des cris, Horatio m'aurait-il entendu?.... Non, voilà encore la lettre que je lui avais laissée; s'il fût entré, il l'eût prise.... pauvre Horatio! Je crois l'entendre encore si calme et si tranquille, hier à son piano, pendant que je lui écrivais cet adieu suprême..... Il ignorait les déchirements de mon cœur et ma funeste résolution; et de sa voix la plus douce, poète insoucieux des passions cruelles, il chantait sa ballade favorite.

Lelio, noch schwach und wankend,

(tritt von einer der Seiten des Vordergrundes ein).

Gott! Ich lebe noch!.... So ist es denn wahr! So hat sich gleich einer Schlange das Leben wieder in mein Herz geschlichen, um es auf's Neue zu zerreißen. Wenn aber das treulose Gift meine Verzweiflung täuschte, wie konnte ich jenen Traum überleben; wo nahm ich Kraft her, um nicht zu erliegen dem entsetzlichen Druck der eisernen Hand, die mich packte? – Das Schafott – Richter, Henker, Soldaten – das Geschrei des Pöbels – und die schweren, gemessenen Tritte, die gleich Cyclopenschlägen mein Herz trafen! – und die unerbittliche Melodie, welche selbst in der Lethargie des Schlafes mich verfolgte, um jenes fast vergessene Bild wieder aufzufrischen, und alle Leiden meiner Seele wachzurufen aus ihrem Schlummer.

Sie sehen und hören – sie! – sie! ihre edlen und zarten Züge von scheusslicher Ironie verzerrt – den melodischen Klang ihrer Stimme in bacchantisches Geheul verwandelt; – dann die Sterbeglocken – der Grabesgesang, der halb teuflisch, kirchlich und burlesk von der Hölle dem Gottesdienst entlehnt schien, um zu einer lästerlichen Parodie missbraucht zu werden! Und wieder sie und immer sie – mit ihrem räthselhaften Lächeln – vortanzend dem höllischen Reigen um meinen Grabhügel!

Welche Nacht! Ich muss laut gestöhnt haben unter den Qualen, die ich erduldet. Ob Horatio mich gehört hat? – Nein – ist doch hier noch der Brief, den ich ihm zum letzten Abschied hinterliess; wäre er hier gewesen, er hätte ihn zu sich genommen. Armer Horatio! Noch glaube ich ihn ruhig und himmlisch heiter an seinem Flügel zu hören – gestern, während dieser Scheideruf meiner Feder entströmte! – O, er könnte die Verwüstung meines Herzens nicht, nicht meinen unheilvollen Entschluss. Mit der süssesten Stimme sang er, der von grausamen Leidenschaften unberührte Dichter, seine Lieblingsballade.

Lelio, still feeble and staggering,

(enters by one of the side scenes of the foreground).

Heavens! I am still alive!.... Then it is true, after all! Life, like a serpent, has crept into my heart again, to rend it anew.... But, even though that treacherous poison deceived my despair, how could I survive that dream;.... whence took I the strength to withstand the crushing power of that iron hand which seized me?.... The scaffold, the judges, – hangmen, soldiers, – the screaming mob, and the ponderous, measured tread of those merciless feet beating upon my heart like the sledge-hammer of the Cyclops.... And then, that inexorable melody, which haunted me even through the lethargy of my sleep, recalling that image which time had almost effaced from my memory, to revive my slumbering sorrow and suffering....

To see her, – hear her, – cruel, – cruel! her soft, fair features distorted by atrocious irony; the melody of her sweet voice changed to that of a howling Bacchanalian; then the awful sound of those bells ringing a death-knell; – that death-chant, diabolically impious yet savouring of church and religion, borrowed, as it were, by the powers of Hell, from above to be made a blasphemous parody of!.... And yet it was she,.... she herself, yet not herself, wearing that impenetrable smile, and leading on the infernal dance around my grave.

What a night of horror!.... Oh, how I must have writhed and groaned under the torments I endured. – Did Horatio hear me? – I wonder. – No, no, – for here is the letter I wrote and left for him, – my last farewell;.... had he been here, he would have taken it and kept it.... poor Horatio! I imagine I still hear him playing most divinely, seated calmly at his piano, but yesterday, while I sat here writing him this last farewell.... He knew nothing of the suffering and torments that racked and rent my heart,.... naught of my awful resolve; with that beautiful, sweet voice of his, he, the poet as yet untouched by cruel passions, was singing his favourite ballad:

I.

Le Pêcheur.

Ballade de Goethe.

Traduite par A. Duboys.

Der Fischer.

Ballade von Goethe.

The Fisherman.

Ballad by Goethe.

Translated by John Bernhoff.

Horatio.
(Tenore.)

Piano.

Derrière la toile.
Hinter dem Vorhang.
Behind the curtain.

Andantino. (♩ = 104.)

Andantino. (♩ = 104.)

*poco f**p*

L'on - de fré - mit, l'on - de s'a -

Das Was - ser rauscht, das Was - ser
The wa - ters rolled, the wa - ters

gi - te; Au bord est un jeu - ne pê - cheur. De ce beau lac le charme ex - ci - te Dans

schwoll ein Fi - scher sass da - ran, sah nach der An - gel ru - he - voll,
rose; a fish - er sat on the shore, Watch - ing the line with calm re - pose,

l'âme u - ne mol - le lan - gueur.

A peine il voit, à peine il

kühl bis an's Herz hin - an.
Cool to the heart's deep core.Und wie er sitzt und wie er
And as he sat with list'n - ing

gui - de Sa ligne er - ran - te sur les flots.

lauscht theilt sich die Fluth em - por:
ear, And down - ward gaz - ing eyes,

un poco rit.

Tout-à-coup sur le lac lim-pi - de S'é - lè - ve la nym - phe des

un poco rit. Aus dem be - weg - ten Was - - ser rauscht ein feuch - tes Weib - her -

He saw from out the deep so clear a wa - ter - nymph a -

Tempo I.

eaux, Tout-à-coup sur le lac lim-pi - de S'é - lè - ve la

vor, aus dem be - weg - ten Was - - ser rauscht ein feuch - tes

rise He saw from out the deep so clear a wa - ter -

Tempo I.

rall.

nym - phe des eaux.

Weib her - vor.

nymph a - rise.

mf rall.^p a tempo

Lelio.

Il y a cinq ans qu'Horatio écrivit cette Ballade imitée de Goethe et que j'en fis la musique. Nous étions heureux alors; son sort n'a pas changé, et le mien.... cinq ans! que j'ai souffert depuis lors!

Lelio.

Fünf Jahre sind es nun, dass ich Goethe's Lied für ihn componirte. O, wie glücklich waren wir! Sein Loos ist seitdem dasselbe geblieben. Das meine jedoch?.... Fünf Jahre! Wie habe ich seitdem gelitten!

Lelio.

Five years are gone, since I set Goethe's song to music for him. Oh! how happy we were then; his lot has remained unchanged, and mine.... alas!... five years! How I have suffered since then!...

El - le lui dit: Vois la lu - miè - re Descendre

Sie sprach zu ihm, sie sang zu ihm: was lockst du

She sang, she spake: Why dost en - tice my speck - led

poco f^p

dans mes flots d'a - zur, Vois dans mes flots Phoe - bé se plai - re Et
 mei - ne Brut mit Men - schen - witz und Men - schen - list hin -
 brood a - way, With hum - an - wit and cun - ning nice, To

p *sf* *p*

bril - ler d'un é - clat plus pur! Vois com - me le ciel sans nu -
 auf in To - des - gluth? Ach wüss - test du wie's Fisch - lein
 die 'neath parch - ing ray? Be - hold the sport - ive trout - let

a - ge Dans les va - gues paraît plus beau! Vois! Vois!
 ist so woh - lig auf dem Grund. ist so woh - lig auf dem Grund.
 dart, And flash each sil - ver scale!

Vois en - fin, vois ta propre i - ma - ge Qui
 Du - stiegst her un - ter wie du
 Oh, come to us just as thou

Più lento. *a piacere*

te sou - rit du fond de l'eau! Vois en - fin vois ta propre i -

bist und wür - dest erst ge - sund; du stiegst her - un - ter
 art And we will make thee hale! Oh, come to us just

Più lento. *colla voce*

Tempo I. *rall. molto* **1** **Allegro non troppo.** (♩ = 108.)

ma - ge Qui te sou - rit du fond de l'eau!

wie du bist und wür - dest erst ge - sund.
 as thou art, And we will make thee hale.

Viol. I.

Tempo I. *rall. molto* **1** **Allegro non troppo.** (♩ = 108.)

cresc. *pp*

Lelio.
 Sirène! Sirène!
 Sirene! Sirene!
 Siren! Siren!

Lelio.
 Dieu! mon cœur se brise!
 Gott! mir bricht das Herz!
 Oh God! my heart will break!

Tempo I, un poco più mosso ed agitato.

L'on - de fré - mit, l'on - de s'a - gi - te, Vient mouiller les pieds du pê - cheur. Il en -

Das Was - ser rauscht, das Was - ser schwoll, netzt ihm den nack - ten Fuss; das Herz wuchs
 The wa - ters rolled, the wa - ters rose, The waves did lave his feet; And in his

Tempo I, un poco più mosso ed agitato.

poco f trem.

tend la voix qui l'in - vi - te, Il cède à son char - me trom -
 ihm so sehn - suchts - voll ——— Of love bei - der Lieb - sten
 heart fond thoughts a - rose ——— Of love and of kiss - es

Lelio.

Oui, oui, je ne l'ai que trop écoutée!
 Ja, ja, nur zu oft habe ich ihn vernommen!
 Yes, yes, alas! I listened but too often.

peur. El - le di - sait d'u - ne voix tendre, D'u - ne voix tendre — el -
 Gruss. Sie sprach zu ihm, sie sang zu ihm, da war's um ihn — ge -
 sweet. She gazed on him, one kiss did crave, And on his breast — did

rall.

Più lento.

le chan - tait. Sans le vou - loir, sans se dé -
 schek'n; sie sang zu ihm, halb zog sie ihn, halb
 lean. She sang to him, He drew her close, sank

rall.

Più lento.

fen - dre, Il suit la nym - phe, il dis - pa - rait.
 sank er hin und ward nicht mehr ge - sehn,
 'neath the wave, And ne - ver more was seen,
 und ward nicht mehr ge - sehn.
 and ne - ver more was seen.

Più animato.

Più animato.

senza rall.

Lelio.

Étrange persistance d'un souvenir! Hélas! ces vers qui contiennent une allusion évidente à mon fatal égarement, cette musique, cette voix qui retentissent obstinément en moi, ne semblent-ils pas me dire que je dois vivre encore pour mon art et pour l'amitié?

Vivre!.... mais vivre, pour moi, c'est souffrir! et la mort, c'est le repos. Les doutes d'Hamlet ont été déjà une première fois sans force contre mon désespoir; seraient-ils plus puissants contre la lassitude et le dégoût? Je ne cherche pas à approfondir *quels seront nos songes quand nous aurons été soustraits au tumulte de cette vie*, ni à connaître la carte de cette contrée inconnue d'où nul voyageur ne revient.... Hamlet!... profonde et désolante conception!.... que de mal tu m'as fait! Oh! il n'est que trop vrai, Shakespeare a opéré en moi une révolution qui a bouleversé tout mon être. Moore, avec ses douloureuses mélodies, est venu achever l'ouvrage de l'auteur d'Hamlet. Ainsi la brise, soupirant sur les ruines d'un temple renversé par une secousse volcanique, les couvre peu à peu de sable et en efface enfin jusqu'au dernier débris. Et pourtant j'y reviens sans cesse, je me suis laissé fasciner par le terrible génie.... Qu'il est beau, vrai et pénétrant, ce discours du Spectre royal, dévoilant au jeune Hamlet le crime qui l'a privé de son père! Il m'a toujours semblé que ce morceau pouvait être le sujet d'une composition pleine d'un grand et sombre caractère. Son souvenir m'émeut en ce moment plus que jamais.... Mon instinct musical se réveille.... Oui, je l'entends....

Quelle est donc cette faculté singulière qui substitue ainsi l'imagination à la réalité?... Quel est cet orchestre idéal qui chante en dedans de moi?....

(Il médite) Une instrumentation sourde.... une harmonie large et sinistre.... une lugubre mélodie.... un chœur en unissons et octaves.... semblable à une grande voix exhalant une plainte menaçante pendant la mystérieuse solennité de la nuit....

(Il semble écouter pendant les premières mesures du morceau suivant. Puis il prend sur une table un volume, l'ouvre et va s'étendre sur un lit de repos, où il reste pendant tout le chœur d'ombres, tantôt lisant, tantôt méditant.)

Lelio.

Seltsame Beharrlichkeit eines Angedenkens! Scheinen nicht diese Strophen, deren Inhalt eine augenscheinliche Aehnlichkeit mit meinem eigenen Schicksal hat, scheinen nicht diese Töne, diese Stimme mir zuzurufen: Lebe! Lebe der Kunst, der Freundschaft!

Leben! — — für mich heisst Leben: Leiden! und der Tod: Ruhe. Haben Hamlets Bedenken sich schon einmal machtlos erwiesen gegen meine Verzweiflung — wie sollen sie der Erschlaffung, dem Ekel am Leben Stand halten? — Ich suche nicht herauszuklügeln „was in dem Schlaf für Träume kommen mögen, wenn wir den Drang des Irdischen abgeschüttelt“, noch die Karte zu erforschen des Landes „von dem kein Wanderer wiederkehrt“. — Hamlet! Tiefes, verzweiflungsvolles Gedicht! Welche Schmerzen hast du mir verursacht! — O es ist nur zu wahr — Shakespeare hat meines Daseins innersten Nerv ergriffen und zerspalten. Moore mit seinen schmerzreichen Melodien hat dein Werk vollendet, o Dichter des Hamlet. So haucht der Wind über die Trümmer eines Tempels, den ein Erdbeben vernichtete, bedeckt ihn mit Sand und weht endlich die letzten Reste hinweg. Und doch zieht er mich stets auf's Neue an, der furchtbare Genius.... O wie schön und ergreifend ist es, wenn der königliche Geist dem jungen Hamlet das Verbrechen enthüllt, welches ihm den Vater raubte. Mir schien es immer, als enthielt diese Scene den Stoff zu einer Composition von erhaben düsterem Character. Mehr als jemals ergreift mich die Erinnerung jener Scene — der musikalische Schaffenstrieb erwacht in mir.... ja, ich fühle es!

Welch' eigenthümliche Fähigkeit ist es doch, welche so die Wirklichkeit durch die Einbildung ersetzt? Welch' ideales Orchester, das in meinem Innern spielt?

(Nachdenkend) *Eine dumpfe Instrumentation, trübe, breite Harmonien, — eine klagende Melodie, — ein Chor in Unisono und Octave, der die geheimnissvolle Feierlichkeit der Nacht wie mit der drohenden Klage einer einzigen, mächtig anschwellenden Stimme durchdringt! —*

(*Er scheint die ersten Takte des folgenden Stückes zu hören; dann nimmt er von einem Tische ein Buch, öffnet es und streckt sich auf ein Ruhebett, wo er während dem Geisterchor, bald lesend, bald nachsinnend, bleibt.*)

Lelio.

Strange, how those recollections haunt me! Alas! And those verses which contain so striking an allusion to my own sad past, so closely resembling it,... that music, that voice which continually re-echoes in my heart, do they not all seem to say to me: "Live on, live on for thine art, for friendship's sake!"

Live on!.... to live means, for me, to suffer!.... Death means repose. How shall the doubts that arose in the mind of a Hamlet, and which of late proved powerless against my despair, hold out against the lassitude and loathsomeness of life? — I seek not to know "what dreams may come in that sleep of death when we have shuffled off this mortal coil", nor would I puzzle over the map of "the undiscovered country from whose bourn no traveller returns"..... Hamlet!.... Poem profound and dread! What agony hast thou caused me! Oh, it is but too true, — Shakespeare has wrought a change in me, has revolutionized my inmost being to its deepest depths. Moore, with his dolorous melodies has completed thy work, thou creator of Hamlet. Like the wind, which, sighing o'er the ruins of a temple wrecked by volcanic eruption, covers them with sand, thus gradually effacing every trace of their remains. And yet I ever return to that work, fascinated, spell-bound by that mighty genius. How grand, how glorious the scene in which that Royal ghost reveals to youthful Hamlet the terrible crime which robbed the son of his father. It has always seemed to me that this scene should form the subject of a musical composition of a grand sombre character. And now the majestic power of that scene comes o'er me once more, filling me with emotion stronger than ever before. The genius of music is awakened in me anew.... yet I feel it.... I must be up and doing.... I hear music around me....

What can that singular faculty be which thus substitutes reality through the imagination? —.... What ideal orchestra is that playing within me?....

(Meditating) A sombre instrumentation.... broad, sinistre harmonies.... a plaintive melody.... a chorus in unisons and octaves.... like one great voice uttering a threatening lament through the solemn, mysterious stillness of night.

(He appears to be listening to the opening bars of the following piece. Then he takes a book off the table, opens it, and lies down on a couch, where he remains during the whole chorus of the 'Shades', reading, and at times meditating.)

II. Chœur d'ombres. Geister-Chor. Chorus of the Shades.

L'orchestre doit commencer au moment où Lelio prononce ces mots: «Oui, je l'entends!»
Das Orchester beginnt bei den Worten Lelio: „Ja, ich fühle es!“
 The orchestra begins at Lelio's words: "Yes, I feel it!"

Largo misterioso. (♩ = 132.)

2 Flauti.

2 Oboi.

2 Clarinetti in B (Sib).

Corni I e II in F (Fa).

Corno III in E (Mi).

Corno IV in C (Ut).

2 Fagotti.

2 Trombe in Es (Mi b).

I e II.

3 Tromboni.

III.

Timpani
in E (Mi). Ges (Sol b).

Gran Tamburo.

Tamtam.

Placée debout.
Stehend aufgestellt.
Placed standing upright.

Largo misterioso. (♩ = 132.)

Soprani ed Alti.

Tenori.

Bassi.

Violino I.

Violino II.

Viola.

Violoncelli.

Contrabasso.

con sord.

pizz.

div. con sord.

con sord. pizz.

Largo misterioso. (♩ = 132.)

pp

mf

pp

2

pp

pp

mf

sotto voce pp

sotto voce pp

sotto voce pp

Froid de la mort, nuit de la

Grau - en des Tods, Nacht oh - ne

Hor - rors of death, night ne - ver -

Viol. I. divisi

Viol. II. divisi

p

p

p

2

II.

tom - - be, Bruit é - ter - nel des pas - - du temps,

Ster - - ne, wan - deln - de Zeit auf ew' - - ger Bahn,

end - - ing; Ru - mour e - ter - nal of time roll - ing on;

The first system of the piano accompaniment consists of ten staves. The top four staves are in treble clef, and the bottom six staves are in bass clef. The music is written in a key with three flats (B-flat, E-flat, A-flat). The first measure shows a complex chordal texture with various intervals. The second measure features a dynamic marking of *sf* (sforzando). The third measure has a dynamic marking of *p* (piano). The fourth measure has a dynamic marking of *sf*. The fifth measure has a dynamic marking of *sf*. The sixth measure has a dynamic marking of *sf*. The seventh measure has a dynamic marking of *sf*. The eighth measure has a dynamic marking of *sf*. The ninth measure has a dynamic marking of *sf*. The tenth measure has a dynamic marking of *sf*.

Voix 1
 Noir cha - os où l'es - poir suc - com - be, Noir cha - os où l'es - poir suc - com - be, Quand
 Cha - os, dem je - de Hoff - nung fer - ne, Cha - os, dem je - de Hoff - nung fer - ne: Wann
 Cha - os, o'er Hope thy dark - ness ex - tend - ing, Cha - os, o'er Hope thy dark - ness ex - tend - ing, Oh

The second system of the piano accompaniment consists of ten staves. The top four staves are in treble clef, and the bottom six staves are in bass clef. The music is written in a key with three flats (B-flat, E-flat, A-flat). The first measure shows a complex chordal texture with various intervals. The second measure features a dynamic marking of *sf* (sforzando). The third measure has a dynamic marking of *sf*. The fourth measure has a dynamic marking of *sf*. The fifth measure has a dynamic marking of *sf*. The sixth measure has a dynamic marking of *sf*. The seventh measure has a dynamic marking of *sf*. The eighth measure has a dynamic marking of *sf*. The ninth measure has a dynamic marking of *sf*. The tenth measure has a dynamic marking of *sf*.

Musical score for the first system, measures 1-4. The score is in 3/4 time and features a piano introduction. The first measure contains a 3-measure rest. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). The score includes staves for piano, violin, and cello/bass.

Musical score for the second system, measures 1-4. This section contains vocal entries with lyrics in French, German, and English. Dynamics include *f* (forte) and *p* (piano).

done, quand done fi - ni - rez vous? Vi.
 en - det, wann en - det dein Reich? Sagt
 say, will thy power ne'er be o'er - come? Ye

Musical score for the third system, measures 1-4. The score is in 3/4 time and features a piano introduction. The first measure contains a 3-measure rest. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). The score includes staves for piano, violin, and cello/bass.

Baguettes d'éponge.
Schwammschlägel.
Sponge-headed drum-sticks.

I.
pp

cresc. poco a poco

pp

cresc. poco a poco

pp

cresc. poco a poco

Muta in Es (Mi b).

mf

cresc.

vants! Vi - vants! tou-jours, tou-jours la mort vo - ra - - ce

an! Ihr Le - - ben-den, die stets der Tod be-dräu - et,

liv - - ing, ye liv - - ing! greed - y Death, up - on - - you wait - ing,

ff arco

pp pizz.

div.

pp pizz.

pp pizz.

pp pizz.

pp

Musical score for the first system, featuring piano and organ parts. The piano part includes dynamics such as *p*, *cresc. poco a poco*, *poco f*, and *ff*. The organ part includes dynamics such as *p*, *sf*, and *poco f*. The system concludes with a *cresc. molto* marking.

Musical score for the second system, featuring vocal and organ parts. The lyrics are in French, German, and English. The organ part includes dynamics such as *cresc. poco*, *p*, *sf*, and *p*.

Fait de vous un nouveau fes - tin, Sans que sur la terre on se las - se De don.
 der wie ein Schnitter euch nie - der mäht, sagt, wann es die Er - de end - lich reu - et, dass des
 Mows you down with his sick - le keen, Yet Earth yields harvests un - a - bat - ing, Seeks not

Musical score for the third system, featuring organ and piano parts. The organ part includes dynamics such as *sf* and *p*. The piano part includes dynamics such as *sf* and *p*. The system concludes with a *unis.* marking.

4

p *sf* *f* *pp* *poco f* *p*

ner pâ - ture à sa faim, Sans qu'on se las - - se De don - ner pâ - ture à sa
 To - des Ern - te sie sâet, dass sie des To - - des, des To - - des Ern - - te
 Death from rav - age to wean, Yet Earth yields har - - vests, Seeks not Death from rav - age to

sf *ff* *pp* *arco* *pizz.* *pp*

4

[illegible]

pp

faim.

ff

Quand donc,

pp

nuit de la

säet.

ff

Sagt an!

pp

Grau en des

wean.

ff

Oh say!

pp

Hor rors of

[illegible]

dim. (pp)

tom - - - be, Bruit é - ter - nel des pas - du
 To - - - des, wan - - deln - de Zeit auf ew' - - - ger
 Death, Ru - - mour of Time e - - - ver roll - ing

The first system of the musical score consists of nine staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat). The bottom three staves are piano accompaniment, including a grand staff (treble and bass clef) and a separate bass line. The piano part features a prominent eighth-note rhythmic pattern in the right hand and a more active bass line. The system is divided into three measures by bar lines.

temps, Noir cha - os où l'espoir suc - com - be, Quand
 Bahn, ew' - ge Nacht oh - ne Hoff - nungs - ster - ne, sagt
 on, Night, thy dark - - - ness o'er Hope ex - tend - - ing, Say,

The second system of the musical score continues the piano accompaniment from the first system. It consists of seven staves, including a grand staff and a separate bass line. The piano part features a prominent eighth-note rhythmic pattern in the right hand and a more active bass line. The system is divided into three measures by bar lines.

5

f *mf* *ff* *p*

done, quand done fi - ni - rez - vous, Quand done, quand done fi - ni - rez-vous?

an, wann en - det dein Reich? Sagt an, wann en - det dein Reich?

will thy power ne'er be o'er - come, Oh will thy power ne'er be o'er come.

5

H. B. 31.

H. B. 31.

Lelio. (Assis sur un lit de repos, tenant un livre à la main.)

O Shakespeare! Shakespeare! toi dont les premières années passèrent inaperçues, dont l'histoire est presque aussi incertaine que celle d'Ossian et d'Homère, quelles traces éblouissantes a laissées ton génie! Et pourtant que tu es peu compris! De grands peuples t'adorent, il est vrai; mais tant d'autres te blasphèment! Sans te connaître, sur la foi d'écrivains sans âme, qui ont pillé tes trésors en te dénigrant, on osait naguère encore dans la moitié de l'Europe t'accuser de barbarie!... Mais les plus cruels ennemis du génie ne sont pas ceux auxquels la nature a refusé le sentiment du vrai et du beau. Pour ceux-là même, avec le temps, la lumière se fait quelquefois. Non, ce sont ces tristes habitants du temple de la routine, prêtres fanatiques, qui sacrifieraient à leur stupide déesse les plus sublimes idées neuves, s'il leur était donné d'en avoir jamais; ces jeunes théoriciens de quatre-vingts ans, vivant au milieu d'un océan de préjugés et persuadés que le monde finit avec les rivages de leur île; ces vieux libertins de tout âge qui ordonnent à la musique de les caresser, de les divertir, n'admettant point que la chaste muse puisse avoir une plus noble mission; et surtout ces profanateurs qui osent porter la main sur les ouvrages originaux, leur font subir d'horribles mutilations qu'ils appellent *corrections et perfectionnements*, pour lesquels, disent-ils, il faut *beaucoup de goût*. Malédiction sur eux! ils font à l'art un ridicule outrage! Tels sont ces vulgaires oiseaux qui peuplent nos jardins publics, se perchent avec arrogance sur les plus belles statues, et, quand ils ont sali le front de Jupiter, le bras d'Hercule ou le sein de Vénus, se pavanent fiers et satisfaits comme s'ils venaient de pondre un œuf d'or. (Il se lève, et frappe la table avec son livre en l'y déposant.) Oh! une pareille société, pour un artiste, est pire que l'enfer! (Avec une exaltation sombre et toujours croissante.) J'ai envie d'aller dans le Royaume de Naples ou dans la Calabre demander du service à quelque chef de bravi, dussé-je n'être que simple brigand.. J'y ai souvent songé.... Oui! de poétiques superstitions, une madone protectrice, de riches dépouilles amoncées dans les cavernes, des femmes échevelées, palpitantes d'effroi, un concert de cris d'horreur accompagné d'un orchestre de carabines, sabres et poignards, du sang et du lacryma-christi, un lit de lave bercé par les tremblements de terre, allons donc, voilà la vie!....

(Il sort un instant et revient, tenant à la main un chapeau de brigand romain, avec la cartouchière, la carabine, le sabre et les pistolets. Pendant l'exécution de la Chanson de Brigands sa pantomime exprime la part qu'il prend en imagination à la scène qu'il croit entendre.)

Lelio. (Auf dem Ruhebette sitzend, ein Buch in der Hand.)

O Shakespeare! Shakespeare! Du, dessen erstes Wirken kaum beachtet ward, dessen Leben fast so unbekannt und sagenhaft geblieben, wie das des Ossian, des Homer, – welch' blendende Spuren hinterliess dein Geist! Und doch – wie selten wirst du verstanden! Grosse Nationen verehren dich – es ist wahr – aber andere schmähnen deine Werke, ohne sie zu kennen, und indem man einigen seelenlosen Schriftstellern nachbetete, die dich in den Staub zogen, um dich zu plündern, wagte man noch vor Kurzem in halb Europa, dich einen Barbaren zu nennen!... Und doch sind nicht Diejenigen die grimmigsten Feinde des Genius, denen die Natur Sinn für das Schöne und Wahre versagte, denn selbst in ihnen tagt wohl früher oder später einmal das Licht – nein, es sind die traurigen Bewohner des Tempels des Schlendrians, fanatische Priester, welche ihrer läppischen Gottheit die erhabensten neuen Ideen opfern würden, wenn ihnen überhaupt dergleichen zu finden gegeben wäre. Diese jungen achtzigjährigen Theoretiker, welche in der Mitte eines Meeres von Vorurtheilen leben, und die glauben, dass die Welt an den Ufern der Inseln, die sie bewohnen, zu Ende gehe; diese alten Wüstlinge jedes Alters, die der Musik gebieten, ihnen zu schmeicheln, sie zu zerstreuen, und die nicht zugeben, dass die keusche Muse eine edlere Mission haben könne; und vor allen die, welche entweihend die Hand an Meisterwerke zu legen wagen, und dann ihre schändlichen Verstümmelungen Verbesserungen nennen, Vervollkommnungen, zu welchen, wie sie sagen, viel Geschmack nöthig ist. Fluch über sie! Sie machen ein erbärmliches Possenspiel aus der Kunst. Sie sind wie die kreischenden Spatzen in unseren Gärten und Höfen, die sich mit angeborener Frechheit auf die schönsten Statuen setzen, und, wenn sie die Stirn eines Jupiters, den Arm eines Hercules, den Busen einer Venus beschmutzt haben, stolz ihre Federn aufblähen und triumphirend umherschauen, als hätten sie ein goldenes Ei gelegt. (Er springt auf und klappt ungestüm das Buch auf den Tisch.) Fort, fort, Künstler, aus einer Gesellschaft, die schlimmer ist, als die Hölle (in düsterer und immer wachsender Exaltation) fort – nach Neapel – in die Abbruzzen zu irgend einem Bandiden-Hauptmann – und sollt ich als gemeiner Bravo eintreten. – Ich habe mich oft dorthin geträumt. – Ja! Poetische Träumereien – eine Madonna zur Schutzpatronin, reiche Beute in Höhlen angehäuft – Frauen mit aufgelöstem Haar, zitternd vor Schrecken – ein Chor von Angststrufen, ein Orchester von Carabinern, Säbeln und Dolchen – Blut und Lacryma Christi, auf einem Lavabette von Erdbeben gewiegt – Fort, fort! – Das ist Leben! – – –

(Von einem nahestehenden Tische rafft er Pistolengürt, Carabiner und Säbel zusammen und scheint sich zur Ausführung seines Vorhabens rüsten zu wollen. Während dem Räuberlied verrieth sein mimisches Spiel den Antheil seiner Einbildung an der Scene, welche er zu hören glaubt.)

Lelio. (Seated on the couch, with a book in his hand.)

Oh Shakespeare! Shakespeare! thou whose first years of work were scarce noticed at the time; whose history is well nigh as unknown, as mysterious as that of Ossian, – of Homer. What golden footsteps hath thy genius left behind! And yet how rarely art thou understood! – Great nations worship and adore thee, – it is true! very true! Yet others discard, blaspheme thy works. Without knowing thee, half Europe, – not long ago, echoing the sentiments of a few soulless writers, who, while they pillaged thy works, sought to tread thee into the dust, – dared to call thee a barbarian!... And yet not those, to whom Nature hath denied the sense or love of the beautiful and of truth, are the most cruel enemies of genius, for even they awaken some day and become enlightened. Nay, it is the inhabitants of the temple of jogg-trotting, easy-going Tradition, fanatic priests, who would sacrifice to their idiotic divinity all the most sublime ideas of our time, if they had ever been endowed with any. Those young theorists of eighty, who wallow in a sea of prejudice, and believe that the world ceases with the shores of their islands; those old libertins of all ages, who expect music to charm, flatter, divert and carress them; denying the chaste muse all possibility of aspiring to a higher, a nobler mission. But still worse are those who dare to lay their desecrating hands of corruption upon our master-pieces, and to call their horrible mutilations by the name of improvements, for which, as they say, good taste is required.... Curse upon them! – They degrade Art to a miserable farce; they commit an outrage upon her. They are like chirping sparrows, vulgar birds, in our gardens and backyards, who with their accustomed arrogance, perch themselves upon the most divine statues, and after having dirtied the forehead of a Jupiter, the arm of a Hercules, the breast of a Juno, – blow themselves out with conceit, and look around them with a triumphant and satisfied air, as though they had laid a golden egg. (Lelio jumps up and dashes the book upon the table.) Away, away, hence, oh artist; get thee away from a society worse than hell itself, (in sombre and ever increasing exaltation) away to the mountains of Italy, to some banditti-chief, even though thou do humblest service there. – I dreamt I was there.... Ah, yes! Poetic dreams and superstitions, a Madonna my favourite Saint, and patroness, rich spoil, – heaped up in caves, – women with dishevelled hair, trembling with fear, a chorus of cries of horror, an orchestra of carbines, swords, sabres and daggers, blood and lacryma-christi; resting on a bed of lava, rocked to sleep by an earth-quake.. Yes, yes, that's a life worth living. Hence then, away!

(From a table close at hand he snatches up a brace of pistols, a belt, a carbine and a sabre, and appears to be preparing to carry out his intention. While the banditti-song is being sung, his gesticulations betray the part which he imagines he is playing in the scene he pictures to himself.)

III.

Chanson de Brigands.
Räuberlied. Brigands' Song.

Allegro marcato con impeto. (♩. = 100.)

Flauto piccolo. *ff*

Flauto. *ff*

2 Clarinetti in C (Ut). *ff*

I e II in C (Ut). *ff*

4 Corni. *ff*

III e IV in E (Mi). *ff*

2 Fagotti. *ff*

2 Cornetti in B (Si b). *ff*

(Cornets à Pistons.) *ff*

2 Trombe in E (Mi). *ff*

I e II. *ff*

3 Tromboni. *ff*

III. *ff*

Timpani I
in F (Fa) H (Si). *ff*

Timpani II
in As (La b) C (Ut). *ff*

Allegro marcato con impeto. (♩. = 100.)

Le Capitaine.
Der Hauptmann.
The captain.

Tenori.

Bassi.

CORO.

Violino I.

Violino II.

Viola.

Violoncello e
Contrabasso.

Allegro marcato con impeto. (♩. = 100.)

[illegible]

The image displays a musical score for the song "The Rose Tree." The score is written for a vocal soloist and a piano accompaniment. The vocal part is in the upper system, and the piano accompaniment is in the lower system. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems of music. The first system has six measures, and the second system has six measures. The vocal part begins with a melodic line in the first measure, followed by a rest in the second measure. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando). The overall style is characteristic of early 20th-century musical notation.

Fl. picc.

Fl.

Clar.

Cor. *a 2.*

Fag.

Ctti.

Tr.

Fl. picc.

Fl.

Clar.

Cor. I. II.

Fag.

Ctti.

6

Fl. picc. *cresc. molto* - *ff ff* *ff ff*

Fl. *cresc. molto* - *ff ff* *ff ff*

Clar. *cresc. molto* - *ff ff* *ff ff*

Cor. *cresc. molto* - *ff ff* *ff*

Fag. *a 2.* *(f)* *ff* *ff ff*

Otti. *cresc. molto* - *ff ff* *ff ff* *a 2.*

Tr. *cresc. molto* - *ff ff* *ff ff* *a 2.*

Tromb. *ff ff* *ff ff*

Timp. *ff*

ff

cresc. molto - *ff ff* *ff ff* *ff*

cresc. molto - *ff ff* *ff ff* *ff*

cresc. molto - *ff ff* *ff ff* *ff*

cresc. molto - *ff ff* *ff ff* *ff*

6

senza accelerando

II.
mf
f
f
f
ff

senza accelerando

J'au-rais cent ans à vivre en - co-re, Cent ans et plus, riche et con - tent,
Und lebt' ich hun-dert Jahr' auf Er-den, und wär ich reich, in Glückes Schooss,
Were hund-red years of life be - fore me, With sweet Dame For - tune for my wife,

La la le ra la la le ra
La la le ra la la le ra
La la le ra la la le ra

senza accelerando

ff mf cresc. f ff ff ff ff

J'ai - me - rais mieux ê - tre bri - gand Que pape ou roi que l'on a - do - re.
 ich wähl - te eh'r des Räu - bers Loos, als Papst o - der Kai - ser zu wer - den.
 I'd rath - er choose a brig - and's life, Than be the pope, and all a - dore me.

la.
la.
la.

Vello. C. B. mf cresc. f p poco f f poco f f

This image shows a page from a musical score, likely for a symphony orchestra. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The dynamics include *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). A section of the score is marked with a repeat sign and a first ending bracket, followed by a section labeled "a 2." (second ending). The notation includes various note values, rests, and articulation marks. The overall layout is typical of a professional musical score, with clear staves and legible notation.

Franchis_sons rochers et tor _ rents! _____
Hal_lo - ho! zumWal_de hin - ein! _____
 Then a _ way to the green woods, all! _____

Ce jour est un jour de lar -
Heut soll der Wein im Gla - se
 We'll drink to - day 'neath love's car -

Franchis sons rochers et tor - rents!
Hal - lo - ho! zum Wal - de hin - ein!
Then a - way to the green woods, all!

A musical score for a piece titled "The Rose Tree". The score is written for four staves, likely representing different instruments or voices. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The score is divided into four measures. The first measure shows a treble clef staff with a whole rest, a bass clef staff with a whole rest, and two staves with a treble clef and a bass clef, both with a whole rest. The second measure shows a treble clef staff with a whole rest, a bass clef staff with a whole rest, and two staves with a treble clef and a bass clef, both with a whole rest. The third measure shows a treble clef staff with a whole rest, a bass clef staff with a whole rest, and two staves with a treble clef and a bass clef, both with a whole rest. The fourth measure shows a treble clef staff with a whole rest, a bass clef staff with a whole rest, and two staves with a treble clef and a bass clef, both with a whole rest. The score is marked with dynamic markings: *ff* (fortissimo) and *mf* (mezzo-forte). The piece is titled "The Rose Tree" and is marked with a copyright notice: "Copyright, 1900, by J. W. Johnson & Co., New York."

ges_ses. Nous al_lons boire à nos maîtres_ses Dans le crâ_ne de leurs a_mants. —
 blin_ken, dein Wohl, o Schön_ste, will ich trin_ken aus dem Schä_del des Lieb_sten dein. —
 resses, When each a maid to his bos-om press_es, Her lov_er's skull our drink_ing_bowl. —

7

Al-lons, ces bel-les é-plo-ré-es Demandent des con-so-la-
 Die Dir-nen wei-nen zum Er-bar-men; er-se-tzet schnell ih-ren Ver-
 And when their burn-ing tears are flow-ing, We com-fort them, con-sol-e their

7

Musical score for piano and voice, measures 1-6. The piano part features a complex texture with multiple staves. Dynamics include *f*, *mf*, and *a 2.* marking.

Empty musical staff for piano accompaniment.

teurs; _____
 lust. _____
 woe, _____

En pleurs d'a-mour changeons ces pleurs, Formons de jo-yeux hy-mé-né -
 Des Kum-mers Thrä-ne fliesse der Lust, wenn wir die Ver-lass-nen um-ar -
 And change their tears of grief that flow, In-to smiles of joy with love glow -

Musical score for piano accompaniment, measures 7-12. Dynamics include *f*, *sf*, *p*, and *mf*.

es! men! ing!

A la mon-tagne, au vieux cou-vent
 Fort auf den Berg zum Klö-ster . lein,
 First to con-fes-sion, comrades, all!

Cha.cun doit
 dass reich.tend
 Re.lieve the

al - ler à con - fes - se A - vant de boire à sa mai - tres - se — Dans le crâ - ne de
auf das Knie wir sin - ken, eh' Schönste wir dein Wohl - sein trin - ken — aus dem Schädel des
heart with sin o'er - lad - en, E'en e'er we pledge thy health, fair maid - en, — Thy lov - er's skull our

al - ler à con - fes - se A - vant de boire à sa mai - tres - se — Dans le crâ - ne de
auf das Knie wir sin - ken, eh' Schönste wir dein Wohl - sein trin - ken — aus dem Schädel des
heart with sin o'er - lad - en, E'en e'er we pledge thy health, fair maid - en, — Thy lov - er's skull our

ff

a 2.

ff

a 2.

ff

a 2.

ff

a 2.

I.

mf

Zo-ra ne vou-lait pas sur-vi-vre A son
 Nicht woll-te Zo-ra län-ger le-ben, als ihr
 Fair Zo-ra asked to die, de-spair-ing When her

son a-mant. —
 Lieb-sten fein. —
 drinking-bowl! —

ff

ff

ff

ff

pizz.

mf

The image shows a page from a musical score, likely for a piano and voice performance. The title "Lento" is at the top left. The tempo marking "poco più lento" is at the top right. The score is written for piano (p) and voice (col canto). The piano part is in G major (one sharp) and 4/4 time. The voice part is in G major and 4/4 time. The score is divided into two systems. The first system has four staves for the piano and one staff for the voice. The second system has four staves for the piano and one staff for the voice. The piano part features a variety of textures, including arpeggiated chords, sustained chords, and moving lines. The voice part is a simple melody. The score is marked with dynamics such as *f* (forte), *p* (piano), and *col canto* (with voice). The first system is marked with *f* and *col canto*. The second system is marked with *f* and *p*. The score is written in a clear, legible hand.

poco più lento
a piacere

brave et beau dé_fen_seur.
Schützer, fiel und er_blich.
lov_er fell 'neath this sword:

«Le Prince est mort, per_céz mon cœur! Au tombeau lais_sez-moi le sui -
„Der Prinz ist todt, durchbohrt auch mich, dem Theuren mich wie_der zu ge -
“The prince is dead! My life is marred. Kill me!” she cried, her bosom bar -

Eclats de rire.
Lachen.
Loud laughing.

Ah! ah! ah! ah! ah! ah!
Ha ha ha ha ha ha!
Ha ha ha ha ha ha!

pizz.
f
pizz.
f
pizz.
f
pizz.
f
arco
mf
arco
p
p

poco più lento

Tempo I.

Tempo I.

The musical score is written for a large ensemble, likely a symphony orchestra, and is divided into two main sections. The first section, marked "Tempo I.", begins with a piano (p) dynamic and features a complex rhythmic pattern in the upper staves, including sixteenth and thirty-second notes. The second section, marked "II.", starts with a forte (ff) dynamic and includes a repeat sign. The score concludes with a final measure marked with a forte (f) dynamic. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

Tempo I.

Tempo I.

vre!»
ben“.
ing”.

Nous l'empor_tons au roc ar - dent.
Ich füh-re sie zur Höh-le ein.
In - to this cave the maid I led,

Au roc ar -
Zur Höh-le
In - to the

[illegible]

Tempo I.

poco rit. *a tempo*

ff *fp* *pp* *mf* *f* *dim.* *I.* *III.* *(mf)*

avec ironie
mit Ironie
with irony *poco rit.* *a tempo*

Le len-demain, fol - le d'i-vres-se, Elle a-vait no-yé sa tris-tes-se Dans le
Und eh die Son-ne noch ge-sun-ken, hat sie Ver-ges-sen-heit ge-trun-ken aus dem
And long be-fore the sun was sunk-en For-get-ful-ness her soul had drunk-en From the

dent!
ein!
cave.

ff *mf cresc. molto* *f* *mf*
mf cresc. molto *f* *mf*
mf cresc. molto *f* *mf*
mf cresc. molto *f* *mf*
ff *mf cresc. molto* *f* *mf*

poco rit. *a tempo*

crâ-ne de son a-mant.
Schädel des Liebsten fein.
skull of her lov-er dead.

Fi-dè-les et ten-dres co-
Ihr treu-en, zar-ten Tau-ben-
Ye weep-ing hearts so true and

Fi-dè-les et ten-dres co-
Ihr treu-en, zar-ten Tau-ben-
Ye weep-ing hearts so true and

IV.

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

lombes, Vos che - va - liers sont morts. Eh bien! — Mou - rir pour vous fut leur des - tin. D'un
 her - zen, sind eu - re Rit - ter todt, - wohl - an! — Sie ha - ben Rit - ter - pflicht ge - than. Ihr
 ten - der, Your loves are dead and gone, 'tis true! — It was their lot to die for you. For -

mf *div.* *mf* *unis.* *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.*

mf *p* *cresc.*

Piano accompaniment for the first system of the musical score. It features multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *ff*, and *sf*.

pied lé-ger fou-lez leurs tom-bes!
 a-ber entschlagt euch der Schmer-zen,
 get! your love to us sur-rend-er!

Pour vous plus de tris-tes mo-ments!—
 lasst Wei-nen und Klagen nun sein!—
 Come, dry your tears o-bey love's call!—

Piano accompaniment for the second system of the musical score. It continues the complex rhythmic patterns from the first system, with dynamic markings such as *f* and *sf*.

(♩ = ½)

f *ff* *mf* *f*

a 2. *f* *ff* *mf* *f*

f *ff* *ff* *ff* *ff* *ff* *ff* *ff*

(♩ = ½)

Gloire au ha_sard qui nous ras_sem-ble! Oui, oui, nous al_lons boire en-sem-
 Trinkt Feu_er-wein mit uns zu_sam-men und schlür-fet neu_er Lie-be Flam-
 Drink fier-y wine to love's hot kiss-es, Till hearts shall glow'neath love's car-ress-

Gloire au ha_sard qui nous ras_sem-ble! Oui, oui, nous al_lons boire en-sem-
 Trinkt Feu_er-wein mit uns zu_sam-men und schlür-fet neu_er Lie-be Flam-
 Drink fier-y wine to love's hot kiss-es, Till hearts shall glow'neath love's car-ress-

(♩ = ½)

f *ff* *poco f* *f* *f* *f* *f* *f*

tr. *tr.* *pizz.* *arco*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Piano accompaniment for the first system. The score consists of 10 staves. The first five staves are grouped by a brace on the left. The music is in 2/4 time. Dynamic markings include *ff* (fortissimo) and *sf* (sforzando). There are several rests and complex rhythmic figures, including sixteenth and thirty-second notes.

Vocal staves with lyrics. The lyrics are in French, German, and English. The French lyrics are: "ble men es, Dans le crâne de vos amants. Tra la la la la la la la la la la la la". The German lyrics are: "aus dem Schädel des Liebsten ein. Tra la la la la la la la la la la la la". The English lyrics are: "Your lover's skull your drinking-bowl. Tra la la la la la la la la la la la la".

Piano accompaniment for the second system. The score consists of 10 staves. The first five staves are grouped by a brace on the left. The music continues with complex rhythmic patterns and dynamic markings, including *ff* and *sf*.

The first system of the score consists of ten staves of piano accompaniment. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various rhythmic figures such as eighth and sixteenth notes, often beamed together. Dynamic markings like *sf* (sforzando) are used throughout. Some staves have markings like 'a 2.' indicating a second ending or a specific articulation. The overall texture is dense and rhythmic.

ff

The second system of the score features vocal entries for three parts: Soprano, Alto, and Bass. Each part has a line of musical notation with lyrics underneath. The lyrics are:

Soprano: la la la tra la la la la la la la la la la la le ra la tra

Alto: la la la tra la la la la la la la la la la la le ra la tra

Bass: la la la tra la la la la la la la la la la la le ra la tra

The lyrics are repeated for each part, with some variations in the final words. The musical notation includes eighth and sixteenth notes, with some parts having a *(sf)* marking.

The third system of the score continues the piano accompaniment from the first system. It consists of ten staves with similar rhythmic patterns and dynamic markings. The notation is consistent with the first system, featuring eighth and sixteenth notes and *sf* markings. The overall texture remains dense and rhythmic.

This image shows a page of musical notation for a piano score. The score is written on ten staves, arranged in five systems of two staves each. The notation includes various rhythmic patterns, such as sixteenth and thirty-second notes, and rests. Dynamic markings like *sf* (sforzando) and *a 2.* (second ending) are present throughout the piece. The key signature is one flat (B-flat), and the time signature is 4/4. The notation is complex, with many beamed notes and ties, suggesting a fast and technically demanding piece.[illegible]

The musical score for 'The Rose Tree' is presented in a five-staff format. The top staff is the vocal line, and the bottom four staves are for piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into six measures. The first measure shows the vocal line starting with a quarter note G4, followed by eighth notes A4-B4, and then a quarter note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a quarter-note pattern in the left hand. The second measure continues the vocal line with a quarter note D5, followed by eighth notes E5-F5, and then a quarter note G5. The piano accompaniment continues with the same patterns. The third measure shows the vocal line with a quarter note A4, followed by eighth notes B4-C5, and then a quarter note D5. The piano accompaniment continues with the same patterns. The fourth measure shows the vocal line with a quarter note E5, followed by eighth notes F5-G5, and then a quarter note A5. The piano accompaniment continues with the same patterns. The fifth measure shows the vocal line with a quarter note B5, followed by eighth notes C6-D6, and then a quarter note E6. The piano accompaniment continues with the same patterns. The sixth measure shows the vocal line with a quarter note F6, followed by eighth notes G6-A6, and then a quarter note B6. The piano accompaniment continues with the same patterns. The score is marked with 'sf' (sforzando) in the first, third, and fifth measures of the piano accompaniment staves.

Piano accompaniment for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like *sf* and *(sf)*. The music is in a minor key, indicated by the key signature.

ff

Vocal entry for the second system, showing lyrics in French, German, and English, with corresponding musical notation and dynamic markings.

la la la la la le ra la. Quit-tons la cam pa - - -
 la la la la la le ra la. Nun räu-met die Fel - - -
 la la la la la le ra la. Leave brooklet and fount - - -

Piano accompaniment for the third system, continuing the complex rhythmic patterns and dynamic markings from the first system.

muta in F (Fa)

a. 2.

guel
der!
ain.

Le vieil er -
Zum E - re -
The a - ged

guel
der!
ain.

Le vieil er -
Zum E - re -
The a - ged

cresc. molto

cresc. molto

a 2.

a 2.

cresc. molto

a 2.

cresc. molto

a 2.

cresc. molto

in F (Fa)

f

III.

f

a 2.

cresc. molto

a 2.

cresc. molto

f

II.

f cresc.

(f) cresc. molto

f

mi - te nous at - tend. Au couvent!
 mit am Klo - ster dort ei - let fort!
 herm - it waits to - day, We'll not stay!

ff

mi - te nous at - tend. Ca - pi -
 mit am Klo - ster dort Führ'uns
 herm - it waits to - day, Cap - tain,

ff

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

This image shows a page of musical notation for a piano score. The score is written on 12 staves, arranged in a system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic marking 'ff' (fortissimo) is prominently displayed at the beginning of several staves. The music features complex rhythmic patterns, including triplets and sixteenth notes. The staves are numbered 1 through 12. The notation is in a standard musical format, with a key signature of one flat (B-flat) and a time signature of 4/4. The page is a high-resolution scan of a printed musical score.

tai - ne, nous te sui - vons, nous sommes prêts. All - ons! à la monta - gne!
Hauptmann, geh' uns vor - an, geh' uns vor - an. Wohl - an! auf in die Wäl - der!
 thy or - ders we o - bey, we'll fol - low thee, A - way! Home to our mount - ains!

The musical score for 'The Rose Tree' is presented in a five-staff format. The first three staves are for the vocal parts (Soprano, Alto, and Tenor), and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegretto', and the dynamics are 'ff' (fortissimo). The score is divided into two systems. The first system contains the first three measures, and the second system contains the next three measures. The piano accompaniment features a prominent bass line with a descending eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The vocal parts enter in the second measure with a melody that is repeated in the third measure. The score concludes with a double bar line at the end of the third measure.

Lelio.

(Long silence.— Sa furieuse exaltation semble se dissiper. Il quitte ses armes. L'attendrissement le gagne peu à peu. Il pleure à sanglots. Puis son émotion s'adoucit. Il rêve quelque temps, soupire, et enfin, essuyant ses larmes, il dit avec plus de calme:)

Comme mon esprit flotte incertain!.... De ce monde frénétique il passe maintenant aux rêves les plus enivrants. La douce espérance rayonnant sur mon front flétri, le force de se tourner encore vers les cieux.... Je me vois dans l'avenir, couronné par l'amour; la porte de l'enfer, repoussée par une main chérie, se referme; je respire plus librement; mon cœur, frémissant encore d'une angoisse mortelle, se dilate de bonheur; un ciel bleu se pare d'étoiles au-dessus de ma tête; une brise harmonieuse m'apporte de lointains accords, qui me semblent un écho de la voix adorée; des larmes de tendresse viennent enfin rafraîchir mes paupières brûlantes des pleurs de la rage et du désespoir. Je suis heureux, et mon ange sourit en admirant son ouvrage; son âme noble et pure scintille sous ses longs cils noirs modestement baissés; une de ses mains dans les miennes, je chante, et son autre main, errant sur les cordes de la harpe, accompagne languissamment mon hymne de bonheur.

(Il s'assied près de la table sur laquelle il s'accoude, plongé dans sa rêverie, pendant l'exécution du Chant de bonheur.)

Lelio.

(*Langes Schweigen. — Seine wilde Exaltation scheint zu weichen.... Er legt seine Waffen ab.... Rührung ergreift ihn allmählig. Er bricht schluchzend in Thränen aus. Dann mildert sich seine Bewegung. — Er träumt einige Zeit, er seufzt, — endlich, seine Thränen trocknend, ruft er gefasster aus:)*

Wie irrt mein Geist haltlos umher! Nach fieberhaft wirren Bildern schaut er nun entzückende Traumgestalten. Auf die gefurchte Stirn sinkt süsse Hoffnung hernieder und zwingt seinen Flug aufwärts zu den Sternen! — Ich sehe mich selbst in der Zukunft von Liebe gekrönt. Die Pforte der Hölle schliesst sich, zurückgestossen von einer geliebten Hand. Freier athme ich auf — zitternd noch eben von tödtlicher Angst öffnet sich mein Herz den Strahlen des Glücks. Der aufschauende Blick sieht den gestirnten blauen Aether. Harmonisches Säuseln des Windes trägt ferne Klänge zu mir herüber. Sie sind wie ein Echo jener angebeteten Stimme. Die vor Kurzem noch von Thränen der Verzweiflung und Wuth brennenden Augenlider kühlt jetzt erquickender Thau des Entzückens. Ich bin glücklich, lächelnd schaut mein Engel auf das von ihm vollbrachte Werk. Durch die bescheiden niedergesenkten Wimpern schimmert der Glanz ihrer edlen reinen Seele. Ihre eine Hand ruht in der meinen; ich singe, und ihre andre Hand irrt über die Saiten der Harfe und begleitet mit leisen Accorden den Hymnus meines Glücks.

(*Er setzt sich während des folgenden Gesanges an den Tisch, stützt den Kopf auf den Arm und bleibt so in Traum versunken.*)

Lelio.

(Long silence.... His wild exaltation seems to abate.... and gradually to give way to deep emotion.... He lays down his weapons.... overpowered by his feelings, he sobs and bursts into tears.... His emotion then grows less intense.... he becomes calmer.... He dreams a short time.... sighs.... dries his tears,... and says in a calmer tone:)

How my spirit wanders irresolute. Turning from this world of madness, it gazes upon dream-visions that ravish the senses. Sweet Hope, hovering o'er me, smoothes the furrowed brow of care, and pointing to the star-lit heavens, bids my spirit follow its flight.... I behold myself as in the future — crowned by Love. The gates of Hell are closed, forced back, on their ponderous hinges, by a loving, beloved hand. I breathe freely once more; my heart, — still atremble with deadly fear and anguish, — dilating, lets in the bright, warm beams of joy and happiness, and, upward gazing, my tear-worn eyes behold the blue of heaven. Melodious zephyrs waft to me the sound of chords struck to strains of distant music, like the echo of a voice I love. Refreshing dew of delight falls upon mine eye-lids, which but a moment ago burned with the tears of despair and rage.... Happiness is mine,... and, with a smile of heavenly delight, mine Angel looks down upon her work. The glory of her pure and noble soul scintillates beneath the long lashes half-closed with modesty. Her hand rests in mine;.... I sing, and her other hand sweeps the strings of her harp, stirring them to an accompaniment of my Song of Bliss.

(While the following song is being sung, he sits down near the table, rests his head upon his arm, and thus remains, lost in dreams.)

IV.

Chant de Bonheur.
Gesang des Glückes. Song of Bliss.

Larghetto un poco lento. (♩ = 48.)

2 Flauti.

2 Clarinetti in A (La).

Corno inglese.

Arpa.

Tenore

La voix imaginaire de Lelio.
Lelios innere Stimme.
The imaginary voice of Lelio.

Larghetto un poco lento. (♩ = 48.)

Violini I.
(Divisi.)

Violini II.
(Divisi.)

Viole.
(Divisi.)

Derrière la toile.
Hinter dem Vorhang.
Behind the curtain.

Violoncelli (div. a 4.)

Larghetto un poco lento. (♩ = 48.)

Il vaut mieux pour ce morceau avoir un autre ténor que celui qui a chanté la Ballade, Lelio étant censé entendre sa propre voix.

Es ist besser, für dieses Stück einen anderen Tenor zu nehmen, als jenen, der die Ballade gesungen hat, da Lelio seine eigene Stimme zu hören glaubt.

It is preferable that another tenor than the one that sang the ballad, should sing this piece, as Lelio is supposed to be listening to his own voice.

I. 11

pp

pp

p

pp

à voix éteinte.
mit gedämpfter Stimme.
with a subdued voice.

cresc. -

Ô mon bon-heur, ma vi - - e, Mon
O du, mein Glück, mein Le - - ben, o
Oh'thou, my joy in ang - uish, oh,

pp

poco rit. *a tempo*

Arpa.

poco rit. f *a tempo*

I. *est - tre tout en - tier, mon Dieu, mon u - ni - vers! Est - il au -*
du mein tief - stes Sein, mein Gott, mein Al - les du! Welch' hök - res
 thou my source of life, my soul, my God, mine all! My spir - it

II.

III. Violoncelli.

IV.

poco rit. *a tempo*

près de toi quel - que bien, quel - que
Gut, als for dich, als - que dich kann die
 longs for thee; let me not plead all in

bien que j'en vi - e? Je te vois, tu sou - ris, les
Er - de mir ge - ben? Aus dem Glanz dei - nes Aug's strah - let ein
 vain; let me not lang - uish! On thy face would I gaze. Come,

rit.

pp

pp

pp

mf

f

rall. poco

sf

p

sf

rit.

cieux me sont — ou — verts!
 Himmel hell — mir zu!
 love, oh come — to my call!

Li - vres-se de l'a -
 Im Lie-besrausch zu
 Hot passion's burn-ing

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

rit.

pp

Arpa. *sf* *p* *pp*

mour pour nous est trop brû - lan - te. Ce - tendre a - bat - te - ment est plus dé - li - ci -
 schnell muss Flam - mengluth ver - sie - gen. Süß schmach tend so zu ruh'n ist höch - ste Lie - bes -
 kiss con - sumes the heart a - glow - ing, 'Tis far sweet - er in soft em - brace to lie at

Fl. I. *pp*
 Clar. I. *pp*
 Arpa.

eux. Re - po - - - se dans mes bras, re -
 lust. O komm, an mei - - - nen Arm die
 rest; Oh come, and lay thy head up -

po - - - se cet - te tè - - - te char - man - - - tel!
 zar - - - te weis - se Stirn zu - - - schmie - - - gen,
 on mine arm, heed not thy locks loose flow - - - ing,

poco rit.

poco rit.

Viens! _____
 komm! _____
 Come! _____

Viens! _____
 komm! _____
 come! _____

ô ma rê-veu-se a-
 Lass mich in Schlaf dich
 'neath ros-es soft-ly

a tempo

poco rit.

rallent. poco

a tempo

rallent. poco

man - te,
 wie - gen.
 blow - ing,

Sur mon cœur
 Ru - he hier,
 Rest thee, sweet,

é - per - du viens
 träu - me hier an
 sleep, and dream, slum -

a tempo

rallent. poco

rall. molto

Fl.

13

a tempo

I. 3

pp

Clar.

C. ingl.

pp canto dolcissimo

Arpa.

rall. molto

a tempo

rit.

clo - re tes beaux yeux!
 des Ge - lieb - ten Brust.
 ber on thy lov - er's breast.

rall. molto

13

a tempo

H.B. 31.

rit.

a tempo *senza acceler.*

ancora più p

a tempo *senza acceler.*

Un poco riten. *a tempo*

Un poco riten. *a tempo*

Più lento. *rall.*

Più lento. *rall.*

Lelio.

(Toujours assis près de la table. Sa sombre tristesse semble le reprendre.)

Oh! que ne puis-je la trouver, cette Juliette, cette Ophélie, que mon cœur appelle! Que ne puis-je m'enivrer de cette joie mêlée de tristesse que donne le véritable amour, et, un soir d'automne, bercé avec elle par le vent du nord sur quelque bruyère sauvage, m'endormir enfin dans ses bras d'un mélancolique et dernier sommeil!... L'ami témoin de nos jours fortunés creuserait lui-même notre tombe au pied d'un chêne, suspendrait à ses rameaux la harpe orpheline, qui, doucement caressée par le sombre feuillage, exhalerait encore un reste d'harmonie. Le souvenir de mon dernier chant de bonheur se mêlant à ce concert funèbre ferait couler ses larmes, et il sentirait dans ses veines un frisson inconnu, en songeant au temps.... à l'espace.... à l'amour.... à l'oubli....

(Il écoute d'un air profondément mélancolique le morceau suivant.)

Lelio.

(Immer noch am Tische sitzend, während dumpfe Traurigkeit ihn wieder zu überwältigen scheint.)

O, warum ist es mir versagt, eine Julie, eine Ophelia zu finden, wie sie mein Herz herbei sehnt. Warum darf ich nicht an dem Becher wonnigen Leidens die Lippen netzen, den uns wahre Liebe kredenzt? Warum nicht in ihren Armen auf der Haide, vom Nordwinde eines Herbstabends gewiegt, die Augen zum letzten, tiefsten Schlummer schliessen? Dann möchte wohl ein Freund, der unsres Glückes Zeuge war, uns mit eigenen Händen ein Grab am Fuss einer alten Eiche bereiten, und in ihre Zweige die verwaiste Harfe hängen, die dann, von den zitternden Blättern gestreift, noch einen Rest Harmonie aushauchen würde in die Lüfte. Und zu diesem Grabgesang würde sich in seinem Herzen die Erinnerung gesellen an die Hymne meines Glückes, dass er weinend und mit seltsamem Schauer träumen müsste von Zeit- und Raum- vom Lieben- und vom Vergessen - -

(Er lauscht mit dem Ausdruck tiefster Schwermuth dem folgenden Stück.)

Lelio.

(Still seated near the table; deep sadness seems to be coming over him once more.)

Oh, why cannot I find that Juliet, that Ophelia, for whom my heart is pining! Why may not also I drink from the cup of sad sweet sorrow which Love offers us first touched by her lips! Why not, on some autumn evening, cradled in her arms and fanned by the north wind sweeping the heath, close my eyes in the last deep sleep!... Then, some friend, silent witness of our happy days of love, would with his own hands, dig us a grave at the foot of an aged oak, ..and hang upon its stretching boughs the orphaned harp, whose strings, carressed by the wind stirring the trembling leaves, would breathe its last faint harmonies unto the sighing air. Then sitting down beside our grave, that friend would recall my last song, which mingling with this funereal strain, would bring the tear of compassion to his eye, and with a shudder, he would dream of time and space, of love and oblivion.

(He listens with an expression of deep melancholy to the following piece.)

La Harpe Eolienne.- Souvenirs.
Die Aeolsharfe.- Erinnerungen. Aeolian Harp.- Recollections.

Larghetto. (♩ = 46.)

Clarinetto in A (La).

Arpa.

Violino I.

Violino II.

Viola.

Violoncello.

2 Contrabassi soli.

Contrabassi tutti.

Larghetto. *mf*

mf

(Lointain.)
(In der Ferne.)
(In the distance.)

rall.

a tempo

rall. poco

ppp

poco

ppp dolcissimo

ppp

pp

rinf.

p

rinf.

p

rinf.

p

rinf.

p

div.

mf

div. pizz.

unis. pizz.

poco f

unis. pizz.

rall.

poco f

a tempo

rall. poco

a tempo 14 un poco riten. 61
 meno f ppp lunga pausa rinf. ppp
 ppp quasi niente
 div. pizz. pp
 div. pizz. pp
 a tempo 14 un poco riten. mf p rallent.

tenuto perdendo sul
l'ultima fermata.

Viol. I. div. a 4. *p poco sf*

Viol. II. *p poco sf*

Viola *ppp*

Vcl. div. *ppp*

ppp arco 6 6 6

ppp possibile

ppp arco *poco sf* *ppp* pizz.

ppp *poco sf* *ppp*

Lelio (se levant).

(Avec une certaine animation.) Mais pourquoi m'abandonner à ces dangereuses illusions? Ah! ce n'est pas ainsi que je puis me réconcilier avec la vie.... La mort ne veut pas de moi.... je me suis jeté dans ses bras, elle m'en repousse avec indifférence.

Vivons donc, et que l'art sublime auquel je dois les rares éclairs de bonheur qui ont brillé sur ma sombre existence, me console et me guide dans le triste désert qui me reste à parcourir! O musique! maîtresse fidèle et pure, respectée autant qu'adorée, ton ami, ton amant t'appelle à son secours! Viens, viens, déploie tous tes charmes, enivre-moi, environne-moi de tous tes prestiges, sois touchante, fière, simple, parée, riche, belle! Viens, viens, je m'abandonne à toi.

Pourquoi réfléchir?... je n'ai pas de plus mortelle ennemie que la réflexion, il faut l'éloigner de moi. De l'action, de l'action, et elle va fuir. Ecrivons, ne fût-ce que pour moi seul.... Choisissons un sujet original d'où les couleurs sombres soient exclues.... J'y pense, cette Fantaisie sur le drame de la Tempête, dont le plan est déjà esquissé.... je puis l'achever. Oui, un magicien qui trouble et apaise à son gré les éléments, de gracieux Esprits qui lui obéissent, une vierge timide, un jeune homme passionné, un sauvage stupide, tant de scènes variées terminées par le plus brillant dénouement, arrêtent ma pensée sur de plus riants tableaux. Des chœurs d'Esprits de l'Air capricieusement jetés au travers de l'orchestre adresseront, dans une langue sonore et harmonieuse, tantôt des accents pleins de douceur à la belle Miranda, tantôt des paroles menaçantes au grossier Caliban; et je veux que la voix de ces Sylphes soit soutenue d'un léger nuage d'harmonie, que brillantera le frémissement de leurs ailes. Justement voici l'heure où mes nombreux élèves se rassemblent; confions leur l'exécution de mon esquisse! L'ardeur de ce jeune orchestre me rendra peut-être la mienne; je pourrai reprendre et achever mon travail. Allons! que les Esprits chantent et folâtent! que la tempête gronde, éclate et tonne! que FERDINAND soupire! que MIRANDA sourie tendrement! que le monstrueux CALIBAN danse et mugisse! que PROSPERO commande en menaçant, et (avec

Lelio (sich erhebend).

(Mit einer gewissen Lebhaftigkeit.) Doch warum gebe ich mich diesen Täuschungen hin! Sie können nicht die rechte Versöhnung mit dem Leben herbeiführen. Der Tod will mich nicht.... ich warf mich glühend an seine Brust, aber gleichgültig stieß er mich von sich.

So will ich denn leben und möge die erhabene Kunst, welcher ich die wenigen Lichtblicke verdanke, die mein dunkles Leben erhellten, mich trösten und mir Leiterin sein durch die Einöde, die ich zu durchwandeln habe. O Musik, treue und reine, verehrte und angebetete Herrin, dein Freund, dein Geliebter fleht dich um Hülfe an. Komm, o komm! entfalte alle deine Reize, berausche mich, umfange mich mit all' deinem Zauber; ergreife mich, sei rührend, einfach, stolz, geschmückt, reich, edel und schön! Komm o komm, dir gehöre ich ganz!

Warum noch überlegen? Fort, weit fort mit der Ueberlegung – sie ist meine tödtlichste Feindin. Sie fliehe vor entschiedenem, thatkräftigem Handeln. Componiren will ich, wär's auch nur für mich – und zwar einen Stoff, der alle düsteren Färbungen ausschliesst. Lass doch sehen.... Ja – die Phantasie über Shakespeares Sturm, die ich bereits entwarf – muthig an die Vollendung! Ja, ein Zauberer, der nach seinem Behagen willkürlich die Elemente aufstört und wieder beruhigt; anmuthige Genien, seine Diener, eine zagende Jungfrau, ein ungestüm brausender Jüngling, ein ungeschlachter, struppiger Höhlenbewohner, und zu all' diesen wechselnden Gruppen die glänzendste Entwicklung – das fesselt meine Gedanken an die lachendsten Bilder. Die Chöre der Luftgeister, von den Wogen des Orchesters launisch geschaukelt, sollen bald die lieblichsten Klänge in wohlklingend harmonischer Sprache an Miranda richten, bald den täppischen Caliban mit drohenden, höhnischen Worten anführen. Die Stimme meiner Sylphen soll auf einem leichten Gewölk von Harmonie sich wiegen, das ihre flatternden Flügel beglänzt. Grade jetzt versammeln sich meine zahlreichen Schüler; ihnen sei die Ausführung meiner Skizze anvertraut. Die Gluth dieses jungen Orchesters wird vielleicht meinem erkalteten Herzen wieder Wärme verleihen, auf dass ich meine Arbeit auf's Neue beginne und vollende. Vorwärts denn! Die Genien sollen singen und sich lustig in den Lüften tummeln, der Sturm grollen und aufbrausend tosen

Lelio (rising).

(Somewhat animated.) But why abandon myself to these dangerous illusions?... They can never reconcile me to life.... Death wants me not.... discards me; though with pleading heart and lips I threw myself into his arms, he repulsed me with indifference....

And so, I am resolved to live; and sublime art, to which I owe those rare bright moments of happiness that lighted up my sombre existence, shall console me, and shall be my companion and guide through the dreary desert o'er which I am destined to wander. Oh, Music, Mistress so pure, so true, so faithful, alike esteemed and adored, thy friend, thy lover calls thee to his aid. Come, oh come!.... reveal thy glorious charms, inebriate me, encircle me with thy magic, seize on my spirit; come forth in thy pride, in thy simplicity, adorned in thy richness of beauty and love;.... come!.... come!.... to thee I render up my heart and soul.

Why hesitate, reflecting?... Away with reflection,.... my most deadly enemy; at the sight of action it will take to flight. I'll sit me down to earnest work,.... compose.... even if only for myself.... I'll choose an original subject, excluding all sombre tints and dark colourings and hues.... Let me see!.... I have it.... yes that's it!.... a fantasia on Shakespeare's Tempest.... I have already sketched it.... now to work.... and finish it!.... There's a magician, who has it in his power to stir up the elements to rage and roar, and to becalm them again at his will; friendly spirits that obey him,.... a timid maiden,.... a passionate youth,.... a blundering, monstrous savage,.... and all these varied scenes brought to a climax by a brilliant solution, – my thoughts thus occupied and arrested by the most laughable pictures. Whole choruses of airy spirits flung capriciously athwart the orchestra, speaking to fair Miranda in melodic, harmonious strains, the sweetest language fraught with poetry, then casting threats in boisterous accents at the awkward brute Caliban. And the voices of my sylphs shall be carried on light clouds of harmony, aglow and brilliant with the magic splendour of their dazzling wings....

At this very moment my numerous pupils must be assembling; they shall be entrusted with the execution of my plan. The ardour of this young orchestra

un accent religieux) que SHAKESPEARE me protège! (Il sort, la toile se lève.)

(Au lever de la toile, les Musiciens sont déjà sur leur estrade; mais le Chœur s'avance un peu sur le plancher établi au-dessus de l'endroit qu'occupe ordinairement l'orchestre pour les représentations dramatiques. Les Choristes se rangent à droite et à gauche, debout, leur musique à la main. Lelio entre alors et dit:)

Laissez la place pour le piano! Ici! ici!... vous ne comprenez donc pas qu'ainsi tournés les pianistes ne verront pas le chef d'orchestre!... Encore plus à droite... bien. (A l'Orchestre.) Nous allons essayer ma Fantaisie sur la Tempête de Shakespeare. Regardez le plus souvent possible les mouvements de votre chef! c'est le seul moyen d'obtenir cet ensemble nerveux, carré, compact, si rare même dans les meilleurs orchestres. (Au Chœur.) Les chanteurs ne doivent pas tenir leur cahier de musique devant leur visage; ne voyez-vous pas que la transmission de la voix est ainsi plus ou moins interceptée?... N'exagérez pas les nuances! ne confondez pas le *mezzo-forte* avec le *fortissimo*! Pour le style mélodique et l'expression, je n'ai rien à vous dire; mes avis seraient inutiles à ceux qui en ont le sentiment, plus inutiles encore à ceux qui ne l'ont pas... Encore un mot: Vous, Messieurs, qui occupez les derniers gradins de l'estrade, tenez-vous en garde contre votre tendance à retarder! votre éloignement du chef rend cette tendance encore plus dangereuse. Les quatre premiers Violons et les quatre seconds Violons Soli ont des sourdines?... Bien, tout est en ordre... Commencez!

und donnern – FERNANDO seufze, MIRANDA lächle, es tanze und brülle der ungeheuerliche CALIBAN, drohend ertheile der mächtige PROSPERO seine Befehle, und (mit begeistertem Ausdruck) sei du mein Hort, SHAKESPEARE!

(Er geht ab. Der Vorhang erhebt sich. Man sieht die Musiker bereits auf ihrem Gerüst, der Chor aber tritt etwas in den Vordergrund auf den Bretterverschlag, welcher den gewöhnlichen Orchesterraum bedeckt. Die Choristen stellen sich; ihre Hefte in der Hand rechts und links auf; dann tritt Lelio ein.)

Lasst etwas Raum für den Flügel – Hier, hier – Seht Ihr denn nicht, dass in dieser Stellung die Pianisten unmöglich den Dirigenten erblicken können. Noch etwas mehr nach rechts – So! (zum Orchester) Wir wollen meine Fantasia über Shakespeares Sturm probiren. Seht so viel wie möglich nach dem Takt eures Dirigenten. Das ist das einzige Mittel um ein nerviges, gedrungenes, compactes Ensemble zu erzielen, welches selbst in den besten Orchestern so selten ist. (zum Chor) Dass die Sänger ihre Notenhefte nicht vor den Mund halten – dabei kann der Schall sich unmöglich vollständig frei entwickeln. Uebertreiben Sie die Nuancirungen nicht und verwechseln Sie nicht das mezzo-forte mit dem fortissimo. Ueber melodischen Styl und Ausdruck sage ich Ihnen nichts. Wer das richtige Gefühl dafür hat, für den wären alle Ermahnungen überflüssig und noch weit überflüssiger für den, der es nicht hat. Und noch eines: Ihr Herren, die Ihr die obersten Stufen des Gerüsts einnehmt, hütet Euch, Eurem Hang zum Schleppen und Ritardiren nachzugeben, Eure Entfernung vom Dirigenten macht diesen Hang noch gefährlicher. Haben die vier ersten und vier zweiten Solo-Violen Sordinen?... Gut! Dann ist alles in Ordnung. Fangen wir an!

is sure to set my chilled heart aglow, and inspire me to again take up my work and finish it. To work then! And let the spirits sing, frolic and tumble in mid-air; let the tempest rise and roar, the lightnings flash, the thunders roll! – FERNANDO shall sigh, and MIRANDA smile sweetly! Brute CALIBAN shall dance and bellow, and mighty PROSPERO shall command in threats, and (with a devout expression in his voice) now, oh great SHAKESPEARE be thou my stay! –

(He goes. The curtain rises, showing the musicians already on their raised platform; the chorus advancing somewhat towards the foreground on the flooring that covers the space ordinarily occupied by the orchestra. The choristers arrange themselves to the right and to the left, and then remain standing, their music in their hands. Then Lelio enters, saying:)

Leave room for the piano! – Here, this way! Do you not see that with it in such a position, the pianists will not be able to see the conductor! – Still more to the right. . . . There! – that will do! – (To the orchestra.) We are going to try my fantasia on Shakespeare's Tempest. Watch and follow the beat of your conductor as closely as possible. That is the only way to obtain a perfect, harmonious and concerted ensemble-playing, broad, nervy and full of pith, qualities rarely found even in the best orchestras we have. (To the Chorus.) The singers must be careful not to hold their music right in front of their faces, as the sound of the voice cannot then travel nor expand freely. Do not exaggerate the expression-marks, nor mistake *mezzo-forte* for *fortissimo*. I will not dwell upon melodic style and expression; any such remarks are superfluous for those gifted with musical feeling, and would be lost upon those lacking that gift. One word more: The gentlemen occupying the last rows of the platform will carefully guard against any tendency to drag or retard, a tendency enhanced by your being so far away from the conductor. I suppose the four first and the four second solo-violinists have got their mutes with them? – That's right! All is in order. Then let us commence! –

VI.

Fantaisie sur la Tempête de Shakespeare.

Fantasie über Shakespeares „Sturm“. Fantasia on Shakespeare's "Tempest".

Pour Chœur, Orchestre et Piano à quatre Mains.
 Für Chor, Orchester und Klavier zu 4 Händen.
 For Chorus, Orchestra and Piano for 4 hands.

Andante non troppo lento. (♩ = 69.)

Piano à 4 Mains.
 Klavier zu 4 Händen.
 Piano for 4 hands.

I^aII^a

Flauto piccolo.

Flauto.

2 Oboi.

2 Clarinetti in C (Ut).

I e II in F (Fa).

4 Corni.

III e IV in C (Ut).

2 Fagotti.

2 Trombe in D (Ré).

2 Cornetti in B (Sib).
(Corns à pistons.)

I e II.

3 Tromboni.

III.

Tuba.

Timpani I
in C (Ut) As (Lab).Timpani II
in C (Ut) A (La).

Gran Cassa.

Soprani I e II.

Alti.

Tenori I e II.

4 Violini I. Soli.

4 Violini II. Soli.

Viola.

Violoncello e
Contrabasso.

Chœur d'Esprits de l'air.

Chor der Luftgeister.

Chorus of airy spirits.

con sordini

con sordini

Andante non troppo lento. (♩ = 69.)

8

Primo⁸

Sec.

Fl. picc.

Fl.

Clar.

Sopr. I.

ran - - - da! Mi-ran - - - da! Mi-ran - - - da! Mi-

Sopr. II.

Mi-ran - - - da! Mi-

Alti.

Mi-ran - - - da! Mi-

Ten. I.

Mi-ran - - - da! Mi-

Ten. II.

Mi-ran - - - da! Mi-

Viol. I.

Viol. II.

Viola.

Vcello e C.B.

ran - - - da! Vien' chi t'e des - ti - na - to

ran - - - da! Vien' chi t'e des - ti - na - to

ran - - - da! Vien' chi t'e des - ti - na - to

ran - - - da! Vien' chi t'e des - ti - na - to

ran - - - da! Vien' chi t'e des - ti - na - to

15

8

8

spo - - - so, co - - - no - scerai l'a - mo - - re,

spo - - - so, co - - - no - scerai l'a - mo - - re,

spo - - - so, co - - - no - scerai l'a - mo - - re,

spo - - - so, co - - - no - scerai l'a - mo - - re,

spo - - - so, co - - - no - scerai l'a - mo - - re,

15

[illegible]

[illegible]

[illegible]

16

Tempo I. senza rallentare.

The musical score consists of piano accompaniment and five vocal staves. The piano part features arpeggiated chords in the upper register and trills in the lower register. The vocal staves contain the following lyrics:

va spun - - - tan - - - do per te, Mi.
 va spun - - - tan - - - do per te, Mi.
 va spun - - - tan - - - do per te, Mi.
 va spun - - - tan - - - do per te, Mi ran - - - da! Mi.
 va spun - - - tan - - - do per te, Mi.

The score is marked with a piano (*p*) dynamic and includes a *dim.* (diminuendo) marking. The tempo is indicated as *Tempo I. senza rallentare.*

16

Tempo I. senza rallentare.

[illegible]

The musical score is arranged in two systems. The first system contains piano accompaniment for the first three measures. The second system contains vocal parts and piano accompaniment for measures 4 through 6.

Piano Accompaniment (First System):

- Staves 1-2: Treble and Bass clefs, featuring eighth-note patterns with trills.
- Staves 3-4: Treble and Bass clefs, featuring sixteenth-note arpeggiated figures.
- Staves 5-6: Treble and Bass clefs, featuring sixteenth-note arpeggiated figures.

Vocal Parts (Second System):

Five vocal staves, each with the lyrics: "Vien' chi t'è des - ti - na - to spo - - - so,". The melody is a triplet of eighth notes.

Piano Accompaniment (Second System):

- Staves 1-2: Treble and Bass clefs, featuring sustained chords.
- Staves 3-4: Treble and Bass clefs, featuring triplet eighth-note patterns, marked "pizz." and "arco".
- Staves 5-6: Treble and Bass clefs, featuring sustained chords.

The musical score is divided into two main sections. The first section is a piano introduction, consisting of 17 measures. It features a complex, rhythmic melody in the right hand, with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. The second section is a vocal melody, also consisting of 17 measures. It is written for a single voice part, with lyrics in French. The melody is simple and melodic, with a clear phrase structure. The lyrics are: "co - no - scerai la - mo - re, co - no - scerai la -". The score is written in a single system, with the piano introduction and vocal melody parts separated by a large gap. The piano introduction is written in a single system, and the vocal melody is written in a single system. The score is written in a single system, with the piano introduction and vocal melody parts separated by a large gap.

co - no - scerai la - mo - re, co - no - scerai la -

co - no - scerai la - mo - re, co - no - scerai la -

co - no - scerai la - mo - re, co - no - scerai la -

co - no - scerai la - mo - re, co - no - scerai la -

co - no - scerai la - mo - re, co - no - scerai la -

8

8

cresc.

mo - re; d'un novel - lo vi - ver l'au - ro - ra va spuntan -

cresc.

mo - re; d'un novel - lo vi - ver l'au - ro - ra va spuntan -

cresc.

mo - re; d'un novel - lo vi - ver l'au - ro - ra va spuntan -

cresc.

mo - re; d'un novel - lo vi - ver l'au - ro - ra va spuntan -

cresc.

mo - re; d'un novel - lo vi - ver l'au - ro - ra va spuntan -

The musical score is divided into two main sections. The first section is a piano introduction consisting of 16 measures, organized into four systems of two staves each. The first two systems feature a melody with trills, while the last two systems feature a more complex, arpeggiated texture. The second section is a vocal melody, consisting of 16 measures organized into four systems of two staves each. The lyrics are written below the vocal staves. The vocal melody begins with a forte (*sf*) dynamic and features a long, sustained note on the word "l'au-ro-ra".

8. *trm* *trm* *trm* *trm* *trm* *trm* *trm* *trm*

do per te, d'un novel - lo vi - - ver l'au - ro - - - ra va spun.

do per te, d'un novel - lo vi - - ver l'au - ro - - - ra va spun.

do per te, d'un novel - lo vi - - ver l'au - ro - - - ra va spun.

do per te, d'un novel - lo vi - - ver l'au - ro - - - ra va spun.

do per te, d'un novel - lo vi - - ver l'au - ro - - - ra va spun.

sf *sf* *sf* *sf* *sf*

tan - do, va spuntan - do, va spuntan - do per

tan - do, va spuntan - do, va spuntan - do per

tan - do, va spuntan - do, va spuntan - do per

tan - do, va spuntan - do, va spuntan - do per

tan - do, va spuntan - do, va spuntan - do per

The musical score is arranged in two systems. The first system contains piano accompaniment for the first three measures. The second system contains vocal parts for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment for the next three measures. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth-note runs.

Vocal Lyrics:

te, Mi - ran - - - - da! Mi -
 te, Mi - ran - - - - da! Mi -
 te, Mi - ran - - - - da! Mi -
 te, Mi - ran - - - - da! Mi -
 te, Mi - ran - - - - da! Mi -

8 *tr*

8 *tr*

ppp 6

ppp

ppp 6 3

ppp 6 3

ppp 6 3

ppp

ppp

ran - - - - - da! Mi - - - - -

ran - - - - - da! Mi - - - - -

ran - - - - - da! Mi - - - - -

ran - - - - - da! Mi - - - - -

ran - - - - - da! Mi - - - - -

ran - - - - - da! Mi - - - - -

tr

ppp

ppp

ppp

Allegro assai. ($\text{♩} = 96$), ma primo poco ritenuto.

ran - - - - - da!

ran - - - - - da!

ran - - - - - da!

ran - - - - - da!

ran - - - - - da!

senza sord.

senza sord.

senza sord.

senza sord.

pizz. *f*

pizz. *f*

Vcello.

C. B.

p

p div.

unis.

Allegro assai. ($\text{♩} = 96$), ma primo poco ritenuto.

Fl. picc.

Fl.

(Frappez avec deux tampons alternativement un de chaque côté.)
(Mit 2 Klöppeln jede Seite abwechselnd geschlagen.)
(With 2 drum-sticks beat each side alternately.)

Gr. Cassa.

Viol. I. unis.

Viol. II. unis.

Viola.

Vcello.

C.B.

pp

tutti

mf

cresc. poco a poco

pp

cresc.

Fl. picc.

Fl.

Clar.

Cor. I. II. in F (*Fa*).

Cor. III. IV. in C (*Ut*).

Tromb. I. II.

Tromb. III.

Gr. C.

pp

pp

pp

pp

p

p

p

p

p

tutti

mf

p cresc. poco a poco

(cresc. poco a poco)

(cresc. poco a poco)

poco a poco

ff

Fl. picc.

Fl.

mf

Clar.

mf

p

p

poco f

f

(mf cresc.)

19

Fl. picc.

Fl.

f

Ob.

Clar.

f

Fag.

Gr. Cassa.

un poco animato

poco f

pp

dim.

dim.

dim.

dim.

un poco animato

ff

ff

ff

ff

19

Fl. picc. *(mf)*

Fl. *(mf)*

Ob. *(mf)*

Clar. *(mf)*

Cor. I. II. *(mf)*

Cor. III. IV. *(mf)*

Fag. *(mf)*

Tr. in D (Ré). *(mf)*

Ctti in B (Sib). *(mf)*

Tromb. I. II. *(mf)*

Tromb. III. *(mf)*

Tuba. *(mf)*

Timp. I. *(mf)*

Timp. II. *(mf)*

Gr. Cassa. *f* *dim.* *p* *f* *dim.*

dim. *p* *ff* *dim.* *pp*

dim. *p* *ff* *dim.* *pp*

dim. *p* *ff* *dim.* *pp*

dim. *p* *ff* *dim.* *pp*

f *ppizz.* *arco* *ff* *f*

Violin I: *sf* (mf) *sf* (mf) *ff*

Violin II: *sf* (mf) *sf* (mf) *ff*

Viola: *sf* (mf) *sf* (mf) *ff*

Violoncello: *sf* (mf) *sf* (mf) *ff*

Piano: *pp* *ff*

Violin I: *ff* *dim.* *ff* *dim.* *ff* *dim.* *ff*

Violin II: *ff* *dim.* *ff* *dim.* *ff* *dim.* *ff*

Viola: *ff* *dim.* *ff* *dim.* *ff* *dim.* *ff*

Violoncello: *ff* *dim.* *ff* *dim.* *ff* *dim.* *ff*

Piano: *ff* *arco* *dim.* *pizz.* *arco* *dim.* *pizz.* *arco* *ff*

This page of musical notation is for a large ensemble, likely a symphony or opera. It features multiple staves, including woodwinds, strings, and voices. The notation is complex, with many notes, rests, and dynamic markings. The key signature changes from C major to D major, as indicated by the instruction "muta C (Ut) in D (Re)".

The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *ff* (fortissimo). The staves are arranged in a traditional manner, with woodwinds and strings on the left and voices on the right. The page is numbered 85 in the top right corner.

Key features of the notation include:

- Complex rhythmic patterns and phrasing.
- Dynamic markings such as *ff* (fortissimo).
- A key signature change indicated by the instruction "muta C (Ut) in D (Re)".
- Various musical symbols and notation for different instruments and voices.

This page of musical notation, numbered 86, presents a complex orchestral and piano score. It is organized into two main systems of staves. The upper system consists of ten staves, while the lower system consists of eight staves. The notation is dense, featuring a variety of musical symbols including notes, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The key signature is B-flat major, and the time signature is 4/4. The score includes intricate rhythmic patterns, such as triplets and sixteenth notes, and is marked with various articulation symbols like slurs and accents. The overall structure suggests a grand finale or a highly technical section of a larger work.

[illegible]

21

This musical score page contains measures 21 through 31. The top system (measures 21-31) features a piano part with multiple staves and an orchestra part. The piano part includes treble and bass staves with various musical notations such as eighth notes, sixteenth notes, and triplets. The orchestra part includes staves for woodwinds, strings, and percussion. Dynamics like *f* (forte) and *mf* (mezzo-forte) are indicated. The bottom system (measures 32-38) continues the piano part with more complex rhythmic patterns and dynamics like *p* (piano) and *mf*. The score is written in a key signature of one flat and a 2/4 time signature.

21

Poco a poco animato sin al $\text{♩} = 132$.

First system of musical notation, measures 1-6. The score is written for a grand staff with five staves. Measures 1-2 show a piano introduction with a forte (*f*) chord. Measures 3-4 continue the piano introduction. Measures 5-6 show the main melody in the right hand and accompaniment in the left hand, with a forte (*f*) dynamic. The tempo is marked "Poco a poco animato sin al" and the tempo is 132 beats per minute.

Second system of musical notation, measures 7-12. The score is written for a grand staff with five staves. Measures 7-8 show a piano introduction with a forte (*f*) chord. Measures 9-10 continue the piano introduction. Measures 11-12 show the main melody in the right hand and accompaniment in the left hand, with a forte (*f*) dynamic. The tempo is marked "Poco a poco animato sin al" and the tempo is 132 beats per minute.

Poco a poco animato sin al $\text{♩} = 132$.

H. B. 31.

The musical score is written for a piano and voice ensemble. It consists of two systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment.

Vocal Line (First System):

ran - da e des - so, e des - so e tu - o spo - so, e tu - o
ran - da e des - so, e des - so e tu - o spo - so, e tu - o
ran - da e des - so, e des - so e tu - o spo - so, e tu - o

Piano Accompaniment (First System):

The piano accompaniment features a complex rhythmic pattern in the right hand, with many beamed sixteenth and thirty-second notes. The left hand provides a steady bass line.

Piano Accompaniment (Second System):

The piano accompaniment continues with a similar rhythmic pattern in the right hand and a steady bass line in the left hand.

The first system of the musical score, measures 1-8, features a complex arrangement of staves. The top two staves are marked with a '2' and a '4' and contain rhythmic notation with 'tr' (trill) markings. The third staff has a treble clef and a key signature of one flat, with a melodic line. The fourth staff has a treble clef and a key signature of one flat, with a melodic line. The fifth staff has a treble clef and a key signature of one flat, with a melodic line. The sixth staff has a treble clef and a key signature of one flat, with a melodic line. The seventh staff has a bass clef and a key signature of one flat, with a melodic line. The eighth staff has a bass clef and a key signature of one flat, with a melodic line. The ninth staff has a bass clef and a key signature of one flat, with a melodic line. The tenth staff has a bass clef and a key signature of one flat, with a melodic line. The eleventh staff has a bass clef and a key signature of one flat, with a melodic line. The twelfth staff has a bass clef and a key signature of one flat, with a melodic line.

The second system of the musical score, measures 9-16, features a complex arrangement of staves. The top two staves are marked with a '2' and a '4' and contain rhythmic notation with 'tr' (trill) markings. The third staff has a treble clef and a key signature of one flat, with a melodic line. The fourth staff has a treble clef and a key signature of one flat, with a melodic line. The fifth staff has a treble clef and a key signature of one flat, with a melodic line. The sixth staff has a treble clef and a key signature of one flat, with a melodic line. The seventh staff has a bass clef and a key signature of one flat, with a melodic line. The eighth staff has a bass clef and a key signature of one flat, with a melodic line. The ninth staff has a bass clef and a key signature of one flat, with a melodic line. The tenth staff has a bass clef and a key signature of one flat, with a melodic line. The eleventh staff has a bass clef and a key signature of one flat, with a melodic line. The twelfth staff has a bass clef and a key signature of one flat, with a melodic line.

spo - so, sii fe - li - ce!

spo - so, sii fe - li - ce!

spo - so, sii fe - li - ce!

This musical score page, numbered 93, is divided into two main systems. The upper system contains piano accompaniment for the first 8 measures. It features a grand staff with treble and bass staves, and a separate grand staff for a second instrument. The piano part includes arpeggiated chords and melodic lines. The lower system contains vocal parts for four voices (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts enter in the 9th measure with the lyrics "sii fe - li - ce!". The piano accompaniment for the lower system consists of block chords and arpeggiated figures. The score is written in a key with one flat (B-flat) and a common time signature (C).

8

sii fe - li - ce!

sii fe - li - ce!

sii fe - li - ce!

Mi - ran - da, Mi - ran - da,
Mi - ran - da, Mi - ran - da,
Mi - ran - da, Mi - ran - da,
Mi - ran - da, Mi - ran - da,

8 *tremolo*

8 *tremolo*

in B (Si b).

Mi - - - - - ran - - - - - da, sii

Mi - - - - - ran - - - - - da, sii

Mi - - - - - ran - - - - - da, sii

tr

tr

tr

23

rall. poco

Un poco meno mosso. ($\text{♩} = 104.$)

rall. poco Un poco meno mosso. (♩ = 104.)
 fe - li - ce!
 fe - li - ce!
 fe - li - ce!
 Viol. I. tutti senza sord.
 Viol. II. tutti senza sord.
 Viola.
 mf = f cresc. f p < f
 mf = f cresc. f p < f
 mf = f cresc. f p < f
 rall. poco 23 Un poco meno mosso. (♩ = 104.)

rall. poco

23

Un poco meno mosso. ($\text{♩} = 104.$)

[illegible]

A musical score for a piano piece titled "The Rose Tree". The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one flat (B-flat), and the time signature is 2/4. The piece begins with a piano (p) dynamic and a crescendo to forte (f). The melody is primarily in the Treble 1 staff, with accompaniment in the other staves. The score includes various musical notations such as slurs, ties, and dynamic markings like (mf) and (>). The piece concludes with a piano (p) dynamic and a decrescendo.

poco animato.

poco animato

H. B. 31.

(♩ = 132.)

Fl. *f*

Ob. *f*

Clar. in B (Si b). *f*

Cor. *f*

Fag. *f*

Tromb. *f*

Timp. I. *f*

I. *p*

muta in C (Ut) F (Fa).

(♩ = 132.)

Sop. *f* *p* *pp*

Alti. *f* *p* *pp*

Ten. *f* *p* *pp*

Mi - ran - - - da!

Mi - ran - - - da!

Mi - ran - - - da!

Viol. *ff*

Viola. *ff*

Vello. *ff*

C. B. *ff*

div. *pp*

div. *pp*

pizz. *p*

pizz. *p*

pizz. *p*

(♩ = 132.)

Fl.
Ob. I.
Clar.
Fag. I.

a 2.

Fl.
Ob.
Clar.
Cor. in F (Fa).
Cor. in C (Ut).
Fag.

sf *dim.* *p*
sf *dim.* *p*
sf *dim.* *p*
I. *mf*
III. *mf*
sf *dim.* *p* *div.*
unis. *dim.* *pp* *div.*
unis. *dim.* *pp*
sf *dim.* *p*
sf *dim.* *p*
sf *dim.* *p*

First system of musical notation, measures 1 through 6. The score is written for a large ensemble, including woodwinds, brass, strings, and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The woodwinds and brass parts have melodic lines with various articulations and dynamics. The strings play a steady, rhythmic pattern.

Second system of musical notation, measures 7 through 12. This system continues the musical themes from the first system. It includes dynamic markings such as *sf* (sforzando), *dim.* (diminuendo), and *f* (forte). There are also performance instructions like *a 2.* (second ending) and *unis.* (unison). The piano part remains highly active with intricate rhythmic patterns. The woodwinds and brass parts have melodic lines with various articulations and dynamics. The strings play a steady, rhythmic pattern.

First system of musical notation, measures 1-6. The score includes staves for strings, woodwinds, and brass. Dynamics include *sf*, *p*, *cresc.*, and *pp*. A section marked *unis.* (unison) is present in the lower staves.

Second system of musical notation, measures 7-12. The score continues with various instruments. Dynamics include *sf*, *p*, *cresc.*, and *pp*. A section marked *a 2.* (second ending) is present in the lower staves.

First system of musical notation, measures 1-6. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). Dynamics include *p cresc.*, *f*, *p*, and *sf*. A first ending bracket labeled "a 2." spans measures 5 and 6.

Second system of musical notation, measures 7-12. The score continues with the same instrumentation. Dynamics include *p*, *f*, *mf*, *cresc.*, *poco f*, and *dim.*. A first ending bracket labeled "a 2." spans measures 10 and 11.

25

musical score for measures 25-34, featuring piano and strings. The score includes staves for piano (p), piano-piano (pp), and forte (f). The piano part includes a section marked "a 2." (second ending) and a section marked "ff" (fortissimo). The string part includes a section marked "a 2." and a section marked "ff". The score also includes a section marked "unis. pizz." (unison pizzicato) and a section marked "arco" (arco). The piano part includes a section marked "div." (divisi) and a section marked "pizz." (pizzicato). The string part includes a section marked "pizz." and a section marked "arco". The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

25

musical score for measures 35-44, featuring woodwinds and strings. The score includes staves for Clarinet (Clar.), Cor Anglais (Cor.), Bassoon (Fag.), Violin (Viol.), Viola, Violoncello (Vello.), and Contrabass (C.B.). The woodwind part includes a section marked "ff" (fortissimo) and a section marked "ff". The string part includes a section marked "ff" and a section marked "ff". The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Fl. picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Cornetti.

Tromb.

Timp.

Sopr.

Ca-li-ban, Ca-li-ban, or-ri-do mos - tro, te - mi lo sdegno d'A-ri - el - lo!

Alti.

Ca-li-ban, Ca-li-ban, or-ri-do mos - tro, te - mi lo sdegno d'A-ri - el - lo!

Ten.

Ca-li-ban, Ca-li-ban, or-ri-do mos - tro, te - mi lo sdegno d'A-ri - el - lo!

Viol.

Viola.

Vello.

C. B.

This musical score is for a piano and voice piece, page 105. It consists of four systems of staves. The first system has five staves: four for the piano (treble and bass clefs) and one for the voice (treble clef). The second system has five staves: four for the piano and one for the voice. The third system has five staves: four for the piano and one for the voice. The fourth system has five staves: four for the piano and one for the voice. The piano part features a complex harmonic structure with many chords and moving lines. The voice part has a melodic line with some rests. Dynamics include *p* (piano), *sf* (sforzando), and *dim.* (diminuendo). The key signature has one flat (B-flat), and the time signature is 4/4.

System 1: Piano part (4 staves) and Voice part (1 staff). Dynamics: *p*.

System 2: Piano part (4 staves) and Voice part (1 staff). Dynamics: *sf*, *dim.*, *p*.

System 3: Piano part (4 staves) and Voice part (1 staff). Dynamics: *sf*, *dim.*, *p*.

System 4: Piano part (4 staves) and Voice part (1 staff). Dynamics: *sf*, *p*.

This musical score is divided into three systems, each containing five staves. The notation is complex, featuring many beamed notes and rests. The key signature has one flat (B-flat).

System 1: The first four staves contain melodic lines with various dynamics. The fifth staff is a bass line with rests.

System 2: The first four staves continue the melodic lines. The fifth staff is a bass line. A *div.* (divisi) marking appears above the first staff, and a *p* (piano) dynamic is marked below the first staff.

System 3: The first four staves continue the melodic lines. The fifth staff is a bass line. A *sf* (sforzando) dynamic is marked below the first staff, followed by a *dim.* (diminuendo) marking. A *unis.* (unison) marking appears above the first staff.

This image displays a page of musical notation, likely a score for a piano and orchestra. The notation is arranged in four systems, each containing five staves. The first system includes a grand staff (treble and bass clefs) and three additional staves. The second system also features a grand staff and three additional staves. The third system consists of a grand staff and three additional staves. The fourth system includes a grand staff and three additional staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'sf' (sforzando), 'p' (piano), 'cresc.' (crescendo), 'pp' (pianissimo), and 'pizz.' (pizzicato). The music is written in a key signature of one flat (B-flat) and a time signature of 4/4. The notation is complex, with many notes and rests, and some staves have multiple lines of music. The overall style is that of a classical music score.

27

First system of musical notation, measures 27-31. The system consists of two staves. The upper staff has four staves (treble, alto, tenor, bass) and the lower staff has two staves (treble, bass). The music is in 2/4 time. Measures 27-31 show various chordal textures and melodic lines. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). A crescendo hairpin is visible in measure 29.

27

Second system of musical notation, measures 32-36. The system consists of two staves. The upper staff has four staves (treble, alto, tenor, bass) and the lower staff has two staves (treble, bass). The music continues with various chordal textures and melodic lines. Dynamics include *sf* (sforzando), *f* (forte), *p* (piano), and *cresc. molto* (crescendo molto). A crescendo hairpin is visible in measure 34.

Fl. picc.

Fl.

Ob.

Clar.

Cor. in F (Fa).

Cor. in C (Ut).

Fag.

Tr. in D (Ré).

Ctti.

Tromb.

Tuba.

Gr. Cassa e Piatti.

arco

ff

f

a 2.

This musical score is for a piano and voice piece, page 110. It features a complex arrangement of staves. The piano part is written for both hands, with the right hand often playing dense chords or arpeggios. The voice part is written in a single staff, with lyrics in German. The score is divided into two systems. The first system consists of 8 measures, and the second system consists of 4 measures. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'a 2.' and 'I.'. The piano part includes a large section of dense chords in the first system, followed by a more melodic section in the second system. The voice part includes a large section of dense chords in the first system, followed by a more melodic section in the second system.

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1000

This musical score is for a piano and voice piece, page 111. It features a grand staff for the piano with four staves (treble and bass for both hands) and a vocal line with three staves (soprano, alto, and bass). The key signature is one flat (B-flat major or E-flat minor). The tempo is marked 'a 2.' (Allegretto). The score is divided into two systems. The first system consists of 8 measures. The piano part has a complex texture with many sixteenth and thirty-second notes. The vocal part enters in the second measure with a half note. The second system consists of 8 measures. The piano part continues with similar textures. The vocal part has a melodic line with some rests. The score ends with a forte (f) dynamic marking in the final measure of the second system.

Key signature: B-flat major / E-flat minor
Tempo: a 2.
Dynamics: f

This musical score is for a piano and voice piece, page 28. The score is written for a grand piano (left hand and right hand) and a voice part (soprano, alto, and tenor/bass). The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score is divided into two systems. The first system consists of 8 measures. The piano part features dense chordal textures in the upper register, while the voice part has a melodic line with some grace notes. The second system also consists of 8 measures. The piano part continues with similar textures, and the voice part has a more active melodic line. The score ends with a double bar line.

This musical score is for a piano and voice piece, page 113. It features a grand staff for the piano with four staves (treble and bass clefs) and a vocal line. The key signature is B-flat major (two flats). The time signature is common time (C). The score is divided into two systems. The first system consists of 8 measures. The piano part includes sustained chords in the upper register and moving lines in the lower register, with dynamic markings of *f* (forte). The vocal line enters in the second measure with a melody that moves stepwise. The second system also consists of 8 measures. The piano part continues with similar textures, including triplets in the bass line. The vocal line has a repeat sign and a first ending bracket in the final measures, marked 'a 2.'. The score concludes with a final cadence in the piano part.

I.

Piano.

II.

Fl. picc.

Trombe.

Ctti.

Gr. C.

Sopr.

Alti.

Ten. I e II.

Oh!

Oh!

Oh!

Oh!

8.

This system contains measures 8 through 15 of the musical score. It includes a variety of musical staves with notes, rests, and dynamic markings such as *f* (forte). The notation is dense, with many beamed notes and complex rhythmic patterns.

Ca - li - ban!

Ca - li - ban!

Ca - li - ban!

This system contains measures 16 through 23. It includes vocal staves with the lyrics "Ca - li - ban!" and piano accompaniment. Dynamic markings such as *p* (piano) and *cresc. poco a poco* (crescendo poco a poco) are present. The piano part features a rhythmic pattern of eighth and sixteenth notes.

116 *poco a poco ritenuto*

Viol.
Viola.
Vello.
C.B.

poco a poco ritenuto

This musical score is for measures 116 through 122 of a piece. It features four staves: Violins (Viol.), Violas (Viola.), Cellos (Vello.), and Double Basses (C.B.). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo/mood marking is *poco a poco ritenuto*, which appears at the beginning and end of the excerpt. The Violin and Viola parts have melodic lines with some slurs and accents. The Cello and Double Bass parts provide harmonic support with chords and moving lines. Measure 116 starts with a key signature change from two flats to one flat. The score ends with a repeat sign.

[illegible]

[30] Meno mosso. ($\text{♩} = 104$)

(— p)

Fl.
Ob.
Clar.
Cor. in F (Fa).
Fag.

p, *mf*, *f*, *cresc.*

unis., *div.*, *mf*, *(mf)*

[illegible]

Musical score for "L'Espresso" by Franz Schubert, Op. 14, No. 4. The score is in B-flat major, 3/4 time, and consists of 12 measures. It features a piano (p) and a cello (cello) part. The piano part is in the upper system, and the cello part is in the lower system. The tempo is marked "poco animato". The score includes dynamic markings such as (mf), f, sf, and cresc. (crescendo). The piano part has a melodic line with slurs and accents, while the cello part has a rhythmic accompaniment with slurs and accents. The score is written on a grand staff with a key signature of two flats and a common time signature.

[illegible]

8.

ran - da, o Mi - ran - da, ei t'ad - du - - ce, tu

ran - - - da, ei t'ad - du - - ce, tu

ran - da, o Mi - ran - da, ei t'ad - du - - ce, tu

ran - - - da, ei t'ad - du - - ce, tu

pizz.

pizz. *poco f*

pizz. *poco f*

H. B. 31.

par - ti, o Mi - ran - da, o Mi - ran - da, no! ti

par - ti, o Mi - ran - da, no! ti

par - ti, o Mi - ran - da, no! ti

par - ti, o Mi - ran - da, no! ti

This musical score is for a vocal and instrumental ensemble. It features a vocal section with four staves and a piano accompaniment with six staves. The vocal parts are in a single melodic line, while the piano accompaniment includes a complex rhythmic pattern in the upper right hand and a more melodic line in the lower left hand. The lyrics are in Italian and are repeated across the four vocal staves.

ve - drem or - ma - i del - le piag - gie dell'

ve - drem or - ma - i del - le piag - gie dell'

ve - drem or - ma - i del - le piag - gie dell'

ve - drem or - ma - i del - le piag - gie dell'

8

trm

trm

trm

trm

trm

trm

poco sf (p)

poco sf (p)

poco sf (p)

au - ra no - stra se - de, noi

au - ra no - stra se - de, noi

au - ra no - stra se - de, noi

au - ra no - stra se - de, noi

H. B. 31.

This musical score is for a vocal and instrumental ensemble. It features a vocal line with lyrics in Italian, and a piano accompaniment consisting of a grand staff (treble and bass clef) and a string quartet (two violins, two violas, and two cellos/double basses). The score is written in G major (one sharp) and 4/4 time. The vocal line begins with a melodic phrase in the first measure, followed by a series of notes and rests. The lyrics are: "splen - den - te e dol - ce fio -". The piano accompaniment includes a grand staff with a treble and bass clef, and a string quartet with two violins, two violas, and two cellos/double basses. The string quartet part features a series of chords and arpeggios, with some measures containing a "trun" marking. The score is divided into measures by vertical bar lines, and the lyrics are aligned with the vocal line.

splen - den - te e dol - ce fio -

splen - den - te e dol - ce fio -

splen - den - te e dol - ce fio -

splen - den - te e dol - ce fio -

H. B. 31.

H. B. 31.

This musical score page (127) features a piano accompaniment and four vocal parts. The piano part includes a grand staff with treble and bass clefs, and a separate staff for the right hand. The vocal parts are arranged in four staves, each with a vocal line and lyrics. The lyrics are in French and include the words "van.", "No!", "ti", "ve", "drem", "or", and "ma". The score is marked with various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). There are also markings for *trm* (trill) and *trm* (trill) in the piano part. The tempo is marked *Andante* at the top right. The score is divided into two systems, with the first system ending at measure 16 and the second system starting at measure 17.

The piano accompaniment consists of a grand staff with treble and bass clefs, and a separate staff for the right hand. The vocal parts are arranged in four staves, each with a vocal line and lyrics. The lyrics are in French and include the words "van.", "No!", "ti", "ve", "drem", "or", and "ma". The score is marked with various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). There are also markings for *trm* (trill) and *trm* (trill) in the piano part. The tempo is marked *Andante* at the top right. The score is divided into two systems, with the first system ending at measure 16 and the second system starting at measure 17.

The piano accompaniment consists of a grand staff with treble and bass clefs, and a separate staff for the right hand. The vocal parts are arranged in four staves, each with a vocal line and lyrics. The lyrics are in French and include the words "van.", "No!", "ti", "ve", "drem", "or", and "ma". The score is marked with various dynamics such as *f* (forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). There are also markings for *trm* (trill) and *trm* (trill) in the piano part. The tempo is marked *Andante* at the top right. The score is divided into two systems, with the first system ending at measure 16 and the second system starting at measure 17.

[illegible]

34

H. B. 31.

Musical score for page 131, featuring piano and vocal parts. The score is written in G major (one sharp) and 4/4 time. The piano part consists of multiple staves, including a grand staff at the top and a lower grand staff. The vocal part includes lyrics in Italian.

Piano Part:

- Top grand staff: Features trills and triplets, marked *ppp* and *pp*.
- Lower grand staff: Features arpeggiated figures, marked *ppp* and *pp*.
- Right side of the page: Features a first ending marked *I.* and *pp*.

Vocal Part:

- Lyrics: *Ad - di - o! Ad - di - o! Mi - randa, Mi - randa, ad - di -*
- Dynamic markings: *più p* (more piano).
- Phrasing: The lyrics are spread across several staves, with some notes tied across measures.

Lower Piano Part:

- Bottom grand staff: Features arpeggiated figures, marked *più p*.
- Bottom right: Features a first ending marked *(più p)*.

H. B. 31.

rallent.

35

rallent. **Tempo I. Più animato con fuoco.**

[illegible]

rallent.

Tempo I. Più animato con fuoco.

[illegible]

rallent.

Tempo I. Più animato con fuoco.

35

Fl. picc. *3*

Fl. *3*

Ob. *3*

Clar. *3*

Cor. *3*

Fag. *3* a 2. *3*

Tr. in F (*Fa*).

Ctti.

Tromb. *ff*

Tuba. *ff*

Timp. in F (*Fa*) C (*Ut*). *ff*

Gr. Cassa e Piatti. *f*

This page of musical notation, numbered 135, contains two systems of staves. The first system consists of ten staves, and the second system consists of five staves. The notation is complex, featuring numerous triplets (indicated by a '3' over a group of notes) and other rhythmic patterns. The time signature is 6/4. The piece is written in a key with one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system ends with a double bar line and a repeat sign. The second system begins with a new section of music, marked with a 'ff' (fortissimo) dynamic. The notation is dense and detailed, typical of a classical piano score.

f *f* *ff* *ff* *ff*

più mosso -

This page of musical notation is a piano score, likely for a grand piano, featuring multiple staves. The notation is complex, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature is one flat (B-flat). The score is divided into two systems. The first system consists of ten staves, and the second system consists of five staves. The notation includes various dynamic markings, including *f* (forte) and *ff* (fortissimo), and articulation marks like accents and slurs. The tempo marking "più mosso" (faster) is present at the top and bottom of the page. The bottom of the page is marked with "H. B. 31."

Presto. (♩ = 200.)

36

Musical score for a piano and orchestra, measures 36-40. The score features multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics range from piano (*p*) to fortissimo (*ff*). Crescendos are marked *cresc. poco a poco*. A *div.* (divisi) section is indicated for the woodwinds. The bottom system includes a *ff p* dynamic and a **36** measure marker.

Presto. (♩ = 200.)

36

This musical score is for a large ensemble, likely a symphony or concert band, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two main sections, each with its own set of staves.

Section 1 (Top):

- Staff 1 (Treble):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 2 (Treble):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 3 (Treble):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 4 (Treble):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 5 (Treble):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 6 (Treble):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 7 (Bass):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 8 (Bass):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 9 (Bass):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 10 (Bass):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 11 (Bass):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 12 (Bass):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.

Section 2 (Bottom):

- Staff 13 (Treble):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 14 (Treble):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 15 (Bass):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 16 (Bass):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 17 (Bass):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 18 (Bass):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 19 (Bass):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.
- Staff 20 (Bass):** Starts with a rest, followed by a series of notes. Dynamics include *mf* and *cresc.*.

The score is marked with various dynamics and crescendos, indicating a gradual increase in volume. The notation is complex, with many notes and rests, suggesting a highly detailed and expressive piece of music.

The musical score on page 139 is a complex arrangement for a grand piano. It consists of two systems of staves. The first system has 10 staves, and the second system has 5 staves. The notation is dense, with many beamed notes and rests. The dynamics are marked with *ff* (fortissimo) throughout. The key signature is B-flat major, and the time signature is 6/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This page of musical notation is divided into two systems. The first system consists of 12 staves, and the second system consists of 8 staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The dynamic markings *ff* (fortissimo) and *sf* (sforzando) are prominently featured throughout the score. The notation is complex, with many notes beamed together and various musical symbols used to indicate pitch and rhythm. The page is numbered 140 in the top left corner.

37

The musical score is written for a piano and orchestra. The piano part is on the left, and the orchestra is on the right. The score is in 4/4 time and features a complex arrangement of staves. The piano part includes a grand staff (treble and bass clef) and a single bass clef staff. The orchestra part includes a grand staff (treble and bass clef) and a single bass clef staff. The score includes various dynamics such as *sf*, *ff*, *p*, and *pp*, and includes a section marked "II.".

37

animato

The musical score is written for piano and orchestra. It begins with the tempo marking **animato**. The piano part consists of several staves, including a grand staff (treble and bass clef) and a separate bass line. The piano part features a series of chords and arpeggiated figures, with dynamics ranging from *p* (piano) to *mf* (mezzo-forte) and *cresc.* (crescendo). The piano part is marked *cresc. poco a poco* in several places. The orchestra part includes woodwinds (flutes, oboes, bassoons) and strings. The woodwinds play melodic lines, often marked *mf* or *cresc.*. The strings provide harmonic support, with some parts marked *p* or *cresc.*. The score includes first and second endings, marked *I.* and *a 2.*. The tempo **animato** is repeated at the bottom right of the page.

animato

This image shows a page of musical notation, likely a score for a piano or organ. The notation is arranged in two systems of staves. The first system consists of ten staves, and the second system consists of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings 'cresc. molto' (crescendo molto) and 'ff' (fortissimo) are prominent throughout the score. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves. The overall layout is clean and professional, typical of a printed musical score.

This page of musical notation is a score for a piano and orchestra. It consists of two systems of staves. The first system has 12 staves, and the second system has 8 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *sf* (sforzando). There are also markings for articulation, such as *a 2.* (accents). The score is written in a key signature of one flat (B-flat) and a time signature of 6/4. The notation is complex, with many beamed notes and slurs, indicating a fast and technically demanding piece.

This page of musical notation, numbered 145, presents a complex orchestral or piano score. The music is written in 6/4 time and spans multiple systems of staves. The notation is characterized by dense harmonic textures, with frequent use of *sforzando* (*sf*) and *fortissimo* (*ff*) dynamics. The score includes various musical symbols such as notes, rests, and accidentals, and features a variety of musical textures, including sustained chords and rapid passages. The notation is arranged in a clear, professional layout, with staves grouped together and dynamic markings clearly indicated.

38

This musical score consists of 12 staves, organized into two systems of six staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system (measures 38-47) features a variety of rhythmic patterns and includes dynamic markings such as *ff* (fortissimo) and *a 2.* (second ending). The second system (measures 48-57) continues the musical piece with similar notation and dynamics. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

38

This page contains musical notation for a piano and orchestra score, page 147. The notation is arranged in two systems. The first system consists of 11 staves: five for the piano (treble and bass clefs) and six for the orchestra (three woodwinds, three strings). The second system consists of 5 staves for the piano. The music is in 6/4 time. The first system shows a complex texture with many chords and melodic lines. The second system features a more rhythmic, driving texture with many sixteenth and thirty-second notes. The page number 147 is in the top right corner.

This page of musical notation, numbered 148, contains two systems of staves. The top system consists of 12 staves, and the bottom system consists of 5 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'a 2.'

The top system (12 staves) features a variety of musical notation, including notes, rests, and dynamic markings. The notation is arranged in a complex, multi-staff format, with some staves containing multiple measures of music. The bottom system (5 staves) also features musical notation, including notes, rests, and dynamic markings. The notation is arranged in a complex, multi-staff format, with some staves containing multiple measures of music.

Lelio.

Assez pour aujourd'hui! Votre exécution est remarquable par la précision, l'ensemble, la chaleur; vous avez même reproduit plusieurs nuances fort délicates. Vos progrès sont manifestes; je vois que vous pouvez aborder maintenant des compositions d'un ordre beaucoup plus élevé que cette faible esquisse. Adieu, mes amis! je suis souffrant; laissez-moi seul!

(Une partie de l'Orchestre et tout le Chœur sortent. Quand le devant de la scène est dégagé, la toile se baisse de nouveau. Mais LELIO doit se retrouver isolé sur l'avant-scène. Après un instant de silence, l'Orchestre idéal fait entendre derrière la toile l'Idée fixe de la Symphonie fantastique. LELIO s'arrête, comme frappé au cœur d'un coup douloureux, écoute, et dit:)

Lelio.

Genug für heute. Eure Ausführung zeichnet sich durch Feuer, Präcision und Zusammenspiel aus. Selbst einige sehr zarte Nuancen sind vortrefflich zur Geltung gekommen. Eure Fortschritte sind unverkennbar; ich sehe, Ihr werdet von nun an viel gewichtigeren Compositionen als dieser flüchtigen Skizze gewachsen sein. Auf Wiedersehen also, meine Freunde; ich bin sehr angegriffen – lasst mich allein!

(*Ein Theil des Orchesters und der ganze Chor entfernt sich. Sobald das Proscenium frei ist, fällt der Vorhang wieder. LELIO bleibt allein im Vordergrund zurück. Nach einem kurzen Schweigen lässt das ideale Orchester hinter dem Vorhange das Leitmotiv der fantastischen Sinfonie hören. LELIO horcht auf, wie von einem schmerzlichen Gefühl ergriffen und spricht:)*

Lelio.

That will do for to-day. Your playing is remarkable for its precision, expression and the manner in which you all play together; even some of the most delicate shadings were rendered musicianly. You have indeed made progress, so much so that we may henceforth attempt works of greater depth than this feeble sketch. But now good bye, friends, I am exhausted; leave me alone.

(Part of the orchestra and all the chorus leave the stage. So soon as the proscenium is vacated, the curtain falls again. LELIO alone remains in the foreground. After a short silence, the imaginary orchestra plays the leading motive of the fantastic symphony. LELIO starts up, his expression being one of great mental suffering, – he listens, and murmurs:)

39

Allegro meno mosso. (♩ = 108.)

Flauti.

rall.

Clarineti in C (Ut).

pp

pp

Encore!....
Nochmals!....
Once more!....

Encore, et pour toujours!... (Il sort.)
Nochmals – und für immer!... (Geht ab.)
Once more – and for ever!... (Exit)

Violino I..

Violino II.

Viola.

Violoncello.

Contrabasso.

Allegro meno mosso. (♩ = 108.)

pp

rall.

39